

ANNOTATIONS
ON THE
ORLANDO FURIOSO.



L O N D O N :

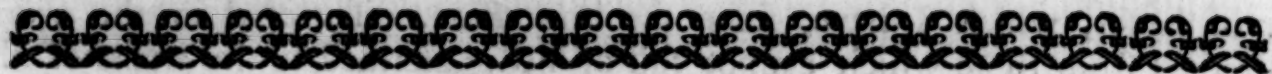
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PROLEGOMENON.

*non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura.—*

EVERY candid and classical reader will perceive, the initial part relative to this quotation is (perhaps too properly) left out: and each malignant, nay even too rigid, one will assert, there is too much introduced as it stands, and not allow the delinquent translator to be within the limits of the lively, good-natured Satirist's law of indulgence. O' my conscience, I am almost ready to subscribe--*Habent conscientem.*

However, may I be pardoned, when I say, every time I look back at each Canto, I am amazed at the labour, astonished at the performance, such as it is.---When at the aggregate, finish'd as it is, notwithstanding the familiarity of the object, I feel continually a sensation similar to the emotions, which we undergo, at reflections upon some *hair-breadth scapes*, as Shakespear says: or, to compare the minuter to the grand, like what those happy travellers, who, not many years since, made the voyage of the world, felt, after so many marvellous distresses, on their arrival to their friends and native soil. And most assuredly such translation would never have been carried through at all, but for an accident of a most surprising nature: the verity of which, I hope, will not be doubted by any skeptical reader, because it has not the attestation of an Archbishop Turpin, when he is assured, that the curate of the parish is an unquestionable evidence, who is as able as myself to convince him of the rea-

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lity of the fact, * which is hereunto annexed. If any thing can be introduced to bear a proportion to my aforesaid astonishment on this subject, it is, the number of lapses, which I have, since the impression, discovered in the work, abstracted from those which cannot fail of being ascribed to the errors of the press: such as nothing but visible conviction could have made me have given credence to my being capable of. How my head attached to, and tortured with, the study of measure, might have wandered from its way, I will not trouble the reader or myself with guessing at; but will set down at ease, under the shelter of the consolatory law benignly established by the above-cited glorious legislator

Opere in longo fas est obrepere somnum.

That certainly was my case, as to the fact. And as to the subject; the ingenious Mr. Rolli says, in his Tract printed 1728. *Remarks on Voltaire's essay on Epic Poetry*, wherein Milton and the Italian Poets are not a little mal-treated, p. 27. "There never was so long a Poem as Orlando Furioso of Ariosto; but "I never yet heard of any body, that read it, even in translations, who did "not regret that it was no longer." And in p. 32. the author farther says. "But what is become of Ariosto? &c. Ariosto, called by all Italy, *Omero* " *Ferrarese---Divino Ariosto*, a title given only to him and Dante. The Ita- "lian Terence, for his comedies; the Italian Horace, for his satyrs; the Ita- "lian Tibullus for his elegies. Ariosto was not worthy of Mr. Voltaire's no- "tice. He thinks, I suppose, that the Orlando Furioso is not an epic poem; "but a romance, &c." It may not be displeasing to my reader to extract another quotation from the same judicious tract, touching the superiority of Ariosto over Tasso; as Mr. Voltaire chose, notwithstanding his severe censure on the latter, to give him the pre-eminence: in which he has been strangely fol-

* The ninth of September 1750. as sitting in my woods, two large birds, *nigris cygnis simillimi*, in odd gesticulations, somewhat analogous to the crossing and figuring in, used in the rustic dance, cast off and at last set over my head on a wide-spreading ancient oak. Then with ornithophonical utterance said, or, as wisdom from campanulous tintinnation is accustomed to conceive, seemed to say, *Mauete*. When one of them let fall from its gaping beak, a substance resembling the Biblos or Nilotic flag, tinged with an azure hue, which appeared to have been inscribed with some cretaceous matter; but the characters were unhappily almost obliterated: perhaps thro' their long circumvolutions. I took it up, with that speed and surprize, which my reader can better imagine, than I can describe, not without hopes of making therefrom some discovery, as to the intent of such an extraordinary phenomenon. As well as I was able to decypher, the contents were as follow:

L. Ariosto, from the Elisian fields to W. H. in his pendent grove. *Salutem et solamen. Mauete.*

Each stanza comfort gives, each page a joy,
Each sheet delight, each canto, for your pains,
Rapture returns: hard task! but *sweet* employ,
Which comfort, joy, delight and rapture gains.

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lowed by a later writer, in a book called Observations on the Faerie Queen of Spenser: Voltaire is quoted, saying p. 53. "The Virtuosi in Italy have disputed for a long while, and still contest, which of the two, Ariosto or Tasso deserves the precedency. Rolli replys. In this dispute, there were so few on the side of Tasso, that it was over at the very starting of it. It is enough to let Mr. Voltaire know, that the name of *divino*, commonly given to Ariosto, was never given to Tasso; from whence our author may argue the national taste, &c."

Whoever will give themselves the pleasure of perusing the letter of the celebrated *Galileo Galilei*, which is of too great length to be inserted here, will see all the capital characters, and the most important transactions and events in general of those two fine poems set in comparison, with beautifully judicious criticism, of such sort as will fully evince, that the adjudication of preference to Ariosto was not capricious or arbitrary, but founded on solid reason and judgment. Excuse this deviation: to proceed, but how the aforesaid mistakes could escape the strict intuition of excellent critics and masters in both languages must be wonderful.

There is another particular, upon which I would beg my readers permission to speak, on this occasion: which is; I too late observe, there are many transpositions of our own language, which might have been avoided: this I can no way account for, unless my mind being, for such an immense series, occupied in toilsome transposition to keep close to the very diction of the original, and at the same time for the versification in rhyme, when needful, and when was it not so? it became so habituated thereto, it was guilty of so doing, even when it was unnecessary. This last mentioned oversight cannot be rectified, till the world's approbation of the work in general, if that may ever be expected, gives me a temptation to enterprize another edition of a more expensive nature.

Here I would take the freedom of inserting the apology annexed to the excellent translation of Lucretius, by Aleſſandro Marchetti; for it is, in the particular cited, a similar case: or rather a more notable one in my behalf.

Se poi, circa quello che risguarda la mia Traduzione, tu ci trovi per entro cosa che non così pienamente ti sodisfaccia, compatisci la difficoltà dell' impresa, maggiore al certo che altri, senza farne prova, non crederebbe.

My English reader may perhaps insist on an explanation of the Italian.

“As to my translation, if you find therein any thing that does not thoroughly satisfy you, extend your indulgence, in consideration of the difficulty, which was assuredly much greater, than any one could believe, without himself making the experiment.”

In regard to the first mentioned lapses, I can only again own my faults, and thus proceed not only to an amendment of them, as soon as possible, but also to an atonement, which is all the best of us can do, in matters of the highest consequence.

Some of the accidents before spoken of, may not appear so extraordinary, therefore perhaps more venial, when it is known, there were circumstances, not suitable here to recount, that unluckily made a precipitate publication unavoidable.

An Index has been said to be extremely wanted, as well as explanatory notes to numbers of places; to which I have also added some critical and others, I hope, entertaining, written with that freedom of pen and gaiety of heart, which the perusal of this enchanting author must at all times produce. If this additional attempt to gratify my countrymen should have its effect, I should rest content: *Nec fami, nec famæ inservio.*

T H E

TRANSLATOR'S LAMENTATION.

Facit indignatio versus.

LIKE that of Ariosto is my fate ;
He wrote, as he thought best ; so I translate :
With genius, fire, invention, for his tools,
He deem'd himself uncircumscrib'd by rules :
I thought a drawing most exact and right,
Which keeps the sitting figure still in sight.

Our nibbling critics will no fame allow him.
Pert says, Why, Sir ! 'tis no heroic poem !
And the translator ! each true wit must hate him !
Pox of his pains ! what ! render thus ! verbatim !
Italians give their poet names to gull us
Of Homer, Horace, Terence, and Tibullus.

Well judg'd, choice spirits, leave to Italy
Their slighted author, and leave wretched me :
My well-meant cost bilks me one flask of claret :
But, as I wrote not, I sha'n't starve in garret.
Eliza's days, when we sweet Tuscan read,
And scorn'd the French to imitate or dread,
Again shall come ; then, readers, with amaze,
Upon my toilful enterprize shall gaze,
Him bard sublime, and me his humble copy'ft praise.

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VERSES

V E R S E S

By the Same H A N D,

Written over the Gothic Arches of an hexagonal Temple, which
the aforesaid Lamentor raised on a Hill in his Park.

*P*ER me s' en v`a l' incerto viandante,
Qu`i non s' alberga un orribil Gigante,
Ne della Fata Alcina il bel Sembiante :
Castello non son io del Mago Atlante :
M`a, benche rozzo cumulo, son posto
Pegno d' Amor verso il Divino Ariosto.

E N G L I S H E D.

*B*Y me the doubtful Ttraveller pursues his way,
No horrid Giant o'er this mansion boasts the sway :
Nor of Alcine the Fairy here the charms are shown,
Atlant the Sorcerer this fabrick does not own ;
But I, though a rude heap, on this spot have my post,
Pledge of my Patron's love to the Divine Ariost.

A N N O-

ANNOTATIONS
ON THE
ORLANDO FURIOSO.
CANTO I.

THIS noble opening, as well as indeed the whole poem, has been, perhaps too severely, censured, by a gentleman in a book called, *Observations on the Faerie Queene of Spenser* — which book has been, with great energy, replied to, by some one, who more justly entertained a higher opinion of this glorious poet in particular. — One might have hoped the adjudication of that august assembly the Academia della Crusca, as also that gentleman's admission that Spenser was an imitator, and Milton an admirer of that work, might have been a sufficient safe-guard to the renown of a writer so celebrated in all branches of poetry.

St. 2. It may not be unsatisfactory to the reader, here to remark, Ariosto gave the title to his poem, not with a view to make his Orlando the principal hero thereof; but, on a deliberate consideration, that the Orlando Inamorato of the Count Boiardo being well known and in the highest estimation throughout Italy, which piece, by the death of the count was left unfinished, he preferred the continuation of that thread, as his nation would be led by a sort of prejudice in

its favour, by his avoiding an introduction of new names and too many new subjects, with which they were totally unacquainted: as Virgil had done in regard to the established fame of Homer: which former Ariosto intended to imitate: to decline a stronger expression. But his capital object was doing honour to the duke of Ferrara and his brother cardinal Hippolito: as was Virgil's to Augustus.

St. 3. The said cardinal was son of Hercules the first, the second duke of Ferrara, in whose service our poet living, composed and printed his *Orlando Furioso*.

St. 5. The Pyrenean mountains divide Spain from those boundaries of France once called Aquitania, now Gascony. The plain which lays at the foot of them is called Roncisvally, where was the memorable action between the Christians and Saracens, in which the former sustained a total rout, and almost all their principal knights or Paladins were slain.

St. 7. l. 3. From the west to the east.

St. 11. l. 4. It is customary in the country, in Italy, as is sometimes done here also, by way of rustic merriments, to give rewards to the several

veral victors in their different exercises, which is at the fancy of the donor; but for the runners it is most commonly a piece of red cloth, which he converts to some part of his dress, with no small vanity.

St. 16. l. 2. Meaning Orlando and Rinaldo, as expressed before, St. 8. l. 2.

St. 26. *Marrano*: also used most judiciously by the poet, C. 12. St. 45. though forced to be translated into a general term of ignominy, is a particular opprobrium to the Spaniards, meaning a Jew, who has fallaciously admitted himself to be baptized, at the same time retaining his former infidelity; therefore, much greater object of their contempt and resentment, than those openly avowed.

St. 27. The story of Argalia, his death, &c. is in Boiardo.

St. 30. There is great judgment shown in making Ferrau swear by what is most dear to him, viz. The life of his mother: this being customary with the Spaniards. In C. 25. St. 74. 75. he is mentioned with her, and in C. 35. St. 74. called her son. Ariosto is remarkable among the criticks of his own nation for such strict propriety of speech and action in his characters, according to their different countries or other circumstances, as may call for particular marks.

St. 34. Most elegant comparison! most delicate stanza!

St. 35. Exquisitely poetical description of the charming situation.

St. 37. What a sweetly finished landscape!

St. 40. fin. Couplet. These figures may perhaps appear too strong in our language and to those unacquainted with the Italian poetry; but where the original gives the sanction, the translator need no apology: which may suffice, once, for all matters of the like nature to follow herein.

St. 41. Elegant soliloquy, enriched, in the next Stanza with that most beautiful moral of the females, which Gay seems to have had in his eye, in his Beggars Opera, though prodigiously heightened by the peculiar local circumstances he has annexed.

St. 49. Ariosto gives the highest character of Angelica's beauty; but as to her manners, she is set in a very indifferent light: her pride, ingratitude, artifice, levity, and other blemishes, are marked throughout; perhaps he intends to humble her for those faults, before he has done with her.

St. 52. l. 5. This is another instance of our poet's great accuracy: as Angelica was a native of the east, making her use the Asiatic salutation, to a person of the same country: *Peace be with ye*, is a phrase frequent in the New Testament, being the same as the Hebrew salutation—*Shalom halecha*: and the Turks, whose language differs by some little alteration, from the Jewish, much like as the Spanish from the Latin, to this day, say, at their first interview, *Salam balach*. It would be too much to point all Ariosto's beauties of this sort; be this sufficient.

St. 54. l. 4. The poet takes frequent occasions of throwing out sarcastic touches on Angelica and her conduct: more particularly in the initial line of the next Stanza save one (which circumstance, nevertheless, he clears up, C. 19. St. 33.) which procedure is very odd, when we consider, he makes her the important object of so many heroes flame, the occasion of Rinaldo's not only quitting the duty towards his king, but that towards his God, pursuing the life of his kinsman Orlando, and finally the cause of the fatal catastrophe of the latter, from whence his very poem has its denomination. It is demonstrable therefore, he intended to enforce the moral, that beauty, simply in itself, unattended with the ring, i. e. prudence and other virtues, is not only contemptible in the eye of others, but productive of distresses to the possessor of it.

St. 58. l. 8. Poetical at once and picturesque.

St. 65. Finely imagined picture, replete with incidents of terror.

St. 67. What artful consolation! not only blaming the horse, but censuring the vanquisher. One would be inclined to become one of her admirers, did we not know, she only intends to make a tool of him.

St. 75. Sweet, concise simile, descriptive of his familiar gesticulation.

St. ult. fin. Coup. It is manifest, the poet's manner in breaking off, not only at the close of each Canto; but frequently in other parts of them, just when our expectation is worked up to the highest pitch, is meant for an artful check to our too eager pursuit of the stories: lest thereby we should pass over the sentiments, diction, &c. as is too commonly the case, in the perusal of tragedy, &c.

AMEND-

A M E N D M E N T S.

St. 28. l. 4. Such, perhaps better, has Rinald
the brave :
St. 31. l. 5. To meet the
St. 36. l. 8. Whose banks fresh herbage and rich
pasture bore.

St. 41. l. 1. Dost chill and blaze,
St. 43. l. 4. Beauty, it does wholly lose.
St. 61. T'other, whom I conceive not less supply'd
With prowess, and herein match'd equally.

E R R A T A.

St. 3. l. 4. *può* St. 5. *Monti* l. 8. *attendato* St. 7.
l. 2. *come* St. 11. *corazza*, *spada* St. 13. l. 3. *Nè*
St. 17. l. 8. *caccia* St. 18. l. 2. *l'altro* St. 19. l. 2.
avrai te St. 20. l. 1. *meglio* St. 22. l. 5. *per d. se*
St. 23. l. 8. *ritrovessi* St. 25. l. 4. *punga* : St. 31.
l. 1. this vow, St. 37. l. 1. *Ecco* l. 5. *l'alte* St. 38.
l. 7. *si leva*, St. 39. If friend St. 46. l. 4. *Come*
St. 47. l. 2. *rotta*, l. 7. *lamentarsi* St. 50. l. 6. *Non*
St. 63. l. 7. *ressò* St. 68. l. 2. *tasca*, St. 69. *abbattuto*
l. 7. *che* St. 70. l. 5. *ch' ebbe* *Sciolto* St. 74.
l. 3. *rispossa*, St. 77. l. 5. *desira*;



C A N T O II.

THE poet, as if mindful of what he promised in his Exordium, takes the capital subject and almost primum mobile of heroic actions, i. e. Love, to treat upon, which he most sweetly applies to his own situation; and then transfers, with great art, to the person, who is the important cause of the unhappy accident; which gives the title to his poem.

St. 1. Adore and love.—This position would need no justification of mine, as it is so literal with the original, whose errors, (if any such there be in so extremely exact a writer, and which his advocates deny the possibility of discovering in him) are to be followed in the translation; but that I find, the critics of his time nibbled thereat, and it may haply offend our modern ones, so as to have them get their teeth ready.—His earnest and ingenious defender, Ruscelli takes much pains, in too voluminous a way, for me to follow him: He cites the Husteron, Proteron: which, for my English reader's sake, I must signify, is, what we rusticks call, putting the cart before the horse: a law established (post facto perhaps) to excuse writers, who fell into

such mistakes: but such sort of indulgence seems to relate to the freedom of changing the time—as *discere et audire*—to learn and hear—where the hearing must be supposed to be previous to the learning—or the effect put before the cause, or such-like, and not in the case in point; for then it would be a defence for every flat anticlimax, which could be made. His advocate aforesaid seems, after all, disposed almost to give up his cause. But, in the natural sense of the words, in my opinion, it is clearly justifiable—‘Adore’—Platonically, without disquietude, at awful distance—‘Love’—means, sensually, with anxiety for closer access: which I need not farther explain, for those, who can feel that passion and to those that cannot, more must not be said, not to exceed the bounds of that delicacy proposed to be observed throughout this work.—

St. 3. Ruscelli judiciously remarks, the poet, having a right to make his heroes behave as he pleased, has caused Rinaldo to act counter to true chivalry, by beginning with abuse to his adversary, without enquiring how he came by the horse: and as to the lady, she might be under his protection,

tection, at her own desire: Ariosto so proceeded, in order to shew the fury Rinaldo was in.

St. 5. Nothing can exceed this simile; the drawing, tincts, and whole disposition of the picture is exquisite.

St. 6. For the reason before assigned, Sacripant is admitted to fall into a less excusable error in violation to chivalry, viz. fighting on horse-back against his adversary on foot: which is artfully done, by such means to palliate Rinaldo's fault, since the same passion could make his rival err, in a greater degree, from the duty of true knighthood.

St. 8. The poets feigned Vulcan the blacksmith, that forged Jupiter's thunder, and that his shop was in the island of Lemnos: an isle in the Ægean sea, now called by the Turks, who are lords of it, and in our late maps, Stalimene.

St. 9. How concisely and yet in how masterly a manner, sets he to our view the different attitudes of a gladiator, suited for the sculpture of a Praxiteles!

St. 17. These slight touches, to excite the eagerness of the reader for the entrance of Or-

lando, are wonderfully artful; while, by many entertaining subjects, the poet delays it.

St. 26. Must not the English reader be surprized at this elegant precaution, that the poet's meaning should not be misinterpreted! l. 6.—

St. 34. Delicate situation, lively description! who would not eagerly accept both invitations?

St. 39. Exquisite simile, charmingly apply'd and worked up with sweet simplicity.

St. 41. Our poet gives a noble specimen of his inventive power, in his description of this enchanted castle and the country round it: the savageness of one being a fine foil to the splendour of the other.—

St. 44. Most elegant and well adapted simile.

St. 49. He throws in continually his short similes with great propriety and felicity.

St. 67. The rascal tells his entertaining story extremely well, and till one hears his real character, who would not think him decent and honest, consequently pity him?

St. 63. Castiglia: the poet means, that Narbon, Acquamorta, &c. were revolted from Charles the emperor, and given into the hands of Marfilius king of Spain.

A M E N D M E N T S.

St. 44. Just as the fox, who, from below, the cry
Hears of her young ones in the eagle's nest,
St. 63. Now her aid to lose,

St. 69. l. 7. for, from yon summit high,
Myself herein I fain would certify.

E R R A T A.

St. 5. l. 4. Eyes, l. 6. backs on high bristled. St. 8. mov'd
St. 8. l. 4. *D'un* St. 9. l. 2. *Colpi* St. 11. l. 2. *Colpo*
St. 13. l. 7. *gagliardo* St. 15. l. 8. *con grande* St. 23.
l. 1. *mostrò* St. 24. All night St. 30. l. 1. *crudele*,
St. 33. l. 1. *già* l. 5. *ch' ebbe* St. 35. l. 2. *rosso* St.

42. l. 2. *terra cotta*, St. 53. l. 3. *de quei* St. 55. con-
ceal'd Kept it, l. 7. *Morto* St. 66. l. 1. *scusa* St. 69.
l. 4. some house St. 71. l. 1. a portal St. 75. l. 7.
you with d. and



C A N T O III.

SOME criticks have pretended to censure Ariosto, for his various commencements of several Cantos, as foreign from his main stories and purposes: but either their eyes must be dazzled, and they see spots in the sun, or their judgments are too weak to form proper ideas of objects of such exalted elevation. Can there be a grander introduction to the celebration of the house of Este? So it may be safely asserted, there is not one beginning, but has its different merit, either some moral finely inculcated, ladies, poets, painters of his time, or some action of particular sort rendered immortal by his verse. Nothing can exceed the sublimity of this apostrophe and invocation.

St. 7. What excessive grandeur of imagination in this cave of Merlin! how truly noble in all its parts, so as to captivate and strike an awe in every reader, who is capable of contemplation.

St. 9. Merlin the celebrated British enchanter, much treated of by Geoffrey of Monmouth, as also by other writers, supposed to be the son of the devil: he fabricated his own monument, which was to hold himself and his favourite lady, call'd of the Lake, whom he endeavoured to debauch, and she counterfeited a love for him: he having inform'd her, that uttering some particular magic words, which he had taught her, and shutting the cover of the monument, it could never more be open'd: she thereupon proposed to try if the cavities of the marble would fit them, and he first getting in, she shut him in fast.

What might possibly incline one to suspect the strict verity of the latter part of this story, is, that we are also inform'd, by Geoffrey aforesaid, whose authority no one would choose to call in question, that Merlin brought the giant's dance, i. e. Stone-henge, out of Ireland, and set it up on Salisbury plain, near Amesbury; now is it reasonable to imagine, that a person so well

acquainted with the gravitation of such immense stones, would trust a ponderous marble to be thrown over him in his life-time? Had such narrative been deliver'd by Ariosto or archbishop Turpin, one would scarce have started any doubt.

St. 14. 15. Though our poet has exhibited so magnificent a temple, he thought the tomb should be yet more richly finish'd.

St. 16. Exquisite oration throughout.

St. 17. More frequently call'd Danubio, the Danube.

St. 21. The pentagonal figure, i. e. of five sides or angles, was used in superstitious magic.

St. 23. They, who are inclin'd to read more fully the account of those personages, which she introduces, may have recourse to Riccobaldi's history of Ferrara.

St. 24. These are all famous ancestors of the duke of Ferrara; whoever is so curious to learn a more copious account of them, than the short one, which Ariosto was constrain'd to give, may find them all, at length, in the various histories of Italy: it would be too voluminous for a commentator to treat hereon, besides some might be apt to say the book was too large and too dear.

St. 34. Ferrara lays on the river Po, wherein Phaeton is fabled to have fallen when thunder-struck by Jupiter: his father Apollo bemoan'd his death on that spot, as also his sisters, whose tears were turned into drops of amber and themselves into poplar trees: and Cignus king of Liguria, his kinsman, through his excess of lamentation, was converted into a swan.—These solemn truths were necessary to lay before the less learned reader.

St. 41. Rovigo, in Latin, Rhodigium, from Rhodos, which is Greek for the rose—that city, i. e. Commachio, belonging to Ferrara, liable to perpetual inundations of the Po, so only inhabited by fishermen or persons interested in that trade: as the fish in tempestuous season is thrown

up into their shallows, and so taken by shutting them in.

St. 46. The Venetian state lies adjoining to the Ferrarese, for whom this Hercules duke of Ferrara, having done signal services, he was ill requited by them, and they, having broke the alliance between them, came to Barco with their vessels to attack him; which place was without the walls of the city; but was afterwards taken in and called New Ferrara.

St. 52. Final moiety means the pope, who finding, he had acted indiscreetly in permitting the French to get footing in Italy, broke the league, which he had made with king Lewis, who had undertaken to defend Alfonso of Este, in the possessions of Ferrara, held by him, as a fief, bestowed upon his ancestors by the former pontiffs; and the duke, having taken from the Venetians certain salt works of very large revenue, in this case, refused to obey the pope's adjudication thereon; rather, having form'd an alliance with Lewis and paid the subsidies contracted for, he scoff'd at the advice of the pope and despised his menaces. Hereupon arose a violent war; for the pope made an alliance with Ferdinand king of Arragon, from whom he had Fabritius Colonese with four hundred men and two regiments of Spanish soldiers, under the command of Peter Navarr: he took also into his pay some Swiss forces, and fitted out an Armada on the Adriatic sea, to which he join'd twelve galleys of the Venetians: he then declared the duke an enemy, an ingrate, for having recourse to a foreign king and despising his own authority: entered into his country, after having excommunicated him, put the people to the sword, &c. But Alfonso routed them afterwards, putting every Spaniard to death, and the duke being struck down with a stone and supposed by his soldiers to be slain, they in fury killed every one of the pope's people, not leaving a single person to carry back the news. Several of these circumstances are touched upon in other parts of the poem; but are to be found fully set forth in Paulus Jovius in the life of Alfonso, or in Corius, in the life of Hippolito.

St. 56. The poet here takes the freedom of speaking of himself, authoriz'd by the example

of his predecessors.—Though his commentator Ruscelli observes, Ariosto avail'd himself of a shield against his envious cotemporaries, who might impeach his want of modesty; by there being one Andrea Marone at that time in the duke of Ferrara's court, who wrote excellent poetry, and was remarkable, as was Ovid, for speaking almost ever in extempore verses, of whom Ariosto speaks in his Satires, and introduces him C. ult. Stanza 13. l. 8.—But it is out of all doubt, Melissa was not meant to give this high compliment to other than the poet himself, who promised to make immortal his illustrious patron, and has succeeded.

St. 65. The two persons, with great propriety of action, &c. in the preceding couplet placed between Alphonso and Hippolito, are signior Ferrante their brother and Guilio their natural brother: the former having been offended by the cardinal, and being disappointed in the satisfaction, of revenge or punishment, which he apply'd for to the duke, finding he would lend no ear to his complaints, enter'd into consultation with Giulio to kill the duke, and perhaps mov'd by ambition or a malignant spirit or false friends advice, by means of one Gianus a musician, they had Alfonso frequently in their power; but whether dumb-founded by his presence or melted by his benignant reception or perhaps affected by the nearness of blood, they still suffered their boldness to subside. At last being discover'd by Hippolito, they were condemn'd to perpetual imprisonment. Vid. Paul. Jov. This discovery of the cardinal is strongly mark'd, C. 46. Stanza 95.

St. 69. This story of the theft of the ring is in Boiardo.—Taken from the Indian queen, i. e. Angelica, whose character is carried on by Ariosto very circumstantially, as opened, C. 1.

St. 72. This is a most lively and grotesque portrait, and it is highly probable was intended personally satirical; but time plucks out such sort of stings.

St. 76. The deportment of these two deceivers, the one naturally, the other necessarily so, is excessively well described; but the attitude of Bradamant, in the next Stanza is inimitable, the very spirit of delicate representation.

A M E N D M E N T S.

St. 21. l. 6. Made a pentagonal grand
 St. 34. l. 6. And Cignus in white plumes
 St. 38. l. 4. Cut off by envious death and fate severe:
 Where he
 St. 42. l. 5. He shall, for exercise in youthful toy,
 St. 46. comes, and Venice does upbraid,
 With feeble pace and almost scorch'd up foot,
 How he, at Budrio, with his powerful aid,
 For her, the army stopt when put to rout,
 Who, in return, a war against him made,
 And came to Barco, thence to drive him out.
 St. 48. l. 5. Not that because with

St. 50. l. 1. As for his giving them that
 St. 51. l. 2. people by far more
 Then would by
 Their wall
 St. 52. l. 5. Ont'other she, to whom not name of kind
 Mother, but step-dame juster is apply'd;
 St. 55. l. 7. t'inter scarce shall enough remain
 Of Germany, of France, Greece, Italy and Spain.
 St. 63. l. 6. Till you shall
 when to the sea got near,
 St. 64. l. 4. To yield to fond Ruggier with decent
 haste.

E R R A T A.

St. 1. Grandfires St. 8. Upon her knees, St. 19.
 Then, that the will St. 22. l. 5. rich conch St. 27.
 l. 2. *Alda* St. 31. l. 6. shall command St. 32. l. 8.
preso, St. 34. l. 6. *Cigno* St. 35. *Aldobrandino*, Al-
 dobrand l. 3. *Ghibellino*, l. 6. *posto* St. 36. l. 3. *suoi*

St. 37. l. 5. and faith so St. 39. Adria's dukedom.
 St. 40. Faence St. 42. l. 4. *Che contra* St. 49. to
 Herc'les St. 52. l. 3. For when his St. 53. l. 7.
avvedranno St. 58. l. 5. Herc'les second St. 59.
 did at first St. 75. l. 8. *uno* l. 2. Garonna



C A N T O IV.

IN this curious introduction, he finely con-
 demns the baseness of fallacy in general; but
 admits, that sometimes it may not only be par-
 donable, but necessary: sagaciously anticipating
 by strong and undeniable arguments, any impu-
 tation of blemish, which might be cast on the
 character of his heroine, at a time when she had
 a so well described person to deal with.

St. 5. Our poet exhibits a grand invention;
 but seems apprehensive you will not believe his
 narrative, so is particularly nice in his descrip-
 tion; in order to remove all doubts of his want
 of veracity.

St. 14. Here it is remarkable, the poet, con-
 trary to the usage in such cases, permits Bradamant
 to dispense with a strict obedience to the instruc-
 tions given her by Melissa: which neglect is al-
 most constantly attended with some ill conse-
 quence, in order to inculcate a proper moral,
 where either a deity or some spirit or negroman-

cer lays their commands. Yet must it not be
 deem'd, accidentally, his oversight; but design-
 edly, his art, to aggrandize Bradamant for her
 noble mind: as she could possess herself of the
 ring, which was the chief purpose of Melissa's
 advice, without embruing her hands in blood, as
 is set forth by the poet, seemingly by way of
 apology, fore-seeing such non-compliance might
 be liable to objection. Which fortitude of Bra-
 damant is again shown in her conduct towards
 Atlante, Stanza 27. of this Canto.

St. 18. 19. The solemn manner, in which
 he sets forth the reality of his hippogryph, de-
 monstrates, our poet can be serious, where the
 importance of the subject requires.

St. 28. What glorious address, &c. of At-
 lante! and yet, in the sequel, Bradamant rises
 upon him in her reply.

St. 39. fin. Coup. Though the poet had be-
 fore given so exquisite a description of the rich
 preparations,

preparations, which Atlante had got together for his noble inhabitants, yet he artfully retouches it, by making them celebrate their situation, by their own declaration. Such strokes are refinement itself.

St. 43. Ariosto is excessive happy even in his slightest similes.

St. 46. fin. Coup. Even when he starts a simile with rapidity, he forbears not to give a satisfactory fulness.

St. 47. Bradamant's deportment and her alarm are touched with infinite delicacy.

St. 50. It may not be improper here to hint to the reader, that Ariosto, in no point, that he touches, is careless or remiss, either in geography, astronomy, heraldry, &c. This journey of Ruggier, perform'd through the care and influence of his old tutor is curiously mark'd. When the sun enters Cancer it is the summer

solstice, which sign being vertically over the east Indias, whither Ruggier was sent, the sun from the Pyrenees seems to set there. This is fully mentioned, Canto 10. Stanza 70.

Can one read the previous progress of Ruggier on his steed, that flew away with him, now to such a height as to be scarce visible, then the geographical account, then a beautiful simile on his velocity, and lastly of the solemnity of the poet's good wish, without high entertainment and admiration of his peculiarity of genius?

St. 53. Very remarkable for an Italian to talk of ordering the vessel round by Berwick.

St. 63. Rinaldo appears somewhat gay; but he speaks the sentiments of the poet: it is not doubted, the sword of one and pen of the other, so zealously employed in the service of the fair sex, will plead their excuse successfully.

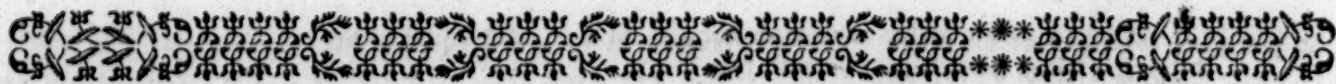
A M E N D M E N T S.

St. 50. way tow'rd's where exact does fall

St. 67. 1. 7. Who suffer'd laws so vile to take effect.

E R R A T A.

St. 2. 1. 8. *glie d. le* St. 13. *fide*, St. 24. 1. 2. *St. 36. 1. 2. pur vuoi* St. 55. 1. 4. *ampio* St. 64. *soleva* St. 30. 1. 2. *giovane* St. 31. 1. 5. After, doing so,



C A N T O V.

SO noble, so charmingly work'd story properly claim'd so unexpected and grand introduction here, which with surprizing accuracy he, by gentle and stealing traces, deduces to his propos'd narrative.

St. 1. 2. 3. It were to be wish'd, the poet's pen, so justly and strenuously employ'd for the fair sex, might have its due weight, on the too frequently cruel minds of men.

St. 5. Three cities of Greece most infamous for examples of cruelty.

St. 27. Ruscelli remarks, that some persons attempted to censure Ariosto; and my countrymen criticks may fall into the same way of thinking,

for making Dalinda relate, what it does not appear to the reader she could be acquainted with: namely,—Ariodante's converse with Polinesso:—his concealment in the ruin'd building,—his going to fall on his sword, and many more points in her narrative: all which, as they broke not on the essential verity of the story, so as to make Rinaldo ask any questions, so, says he rightly, we have no pretence to enquire after. His annotations are too long to be here inserted; but to abbreviate the same: he very judiciously observes a case in Plutarch's life of Cato: that curious and correct writer relates: Cato sent his sons and domesticks out of his room, and being alone,

alone, he drew his sword out of the scabbard and said, Now I am at liberty; then sheath'd it again, and read twice over Plato on the immortality of the soul, and went to sleep: and then adds, he ran himself thro': and falling from his bed, making thereby a noise, his people rushed in and so he dyed.

Now, herein is manifestly related that, which the author could not be privy to: of which objection had Plutarch been aware, he certainly would, as indeed he should, have said — Cato's son or some one fearful of such event, listen'd or watch'd, or to that effect. Yet will not the said annotator take the example of even so great an author for the defence, &c. but makes a just distinction in the case: that, what a writer says himself ought not to seem out of his power to say how he came by it; but, where he makes another speak, it is sufficient, the speaker may be supposed capable of giving an answer, if call'd upon. So Dalinda might naturally be able to say, Polinesso told her this; for reasons needless to recite. Many of these minute cavils did start in Ruscetti's time, and doubtless more will in our's; but to obviate either the one or the other would render this work too voluminous, which must be avoided; for the present

age are such excellent œconomists, that any considerations towards the time of collating or the labour of composing, nay indeed or expence of printing, seem too heavy a burthen on their pockets.

St. 47. The poet has here shown his taste as to the female ornaments, and given us a pretty as well as remarkable dress.

St. 73. It is observable, these three epithets are not put at random, to exaggerate the blackness of character, or only to make out the verse; but are judiciously relative to the circumstances of his deportment, viz. perfidious, as to his violation of faith given to her: cruel, in plotting to assassinate such a sincere friend: ungrateful, after all her good offices for him, even against her own interest and affection.

St. 81. Noble description of Polinesso's figure, no less exact one of his mind; which, by true poetical art, interests the reader in his disfavour.

St. 83. 4. There is something very particular and well contrived in this sort of oracular address of Rinaldo, exciting all the hearer's attention and impatience for his explanation: but Ariosto throws every thing that is said or done into suitable peculiarities.

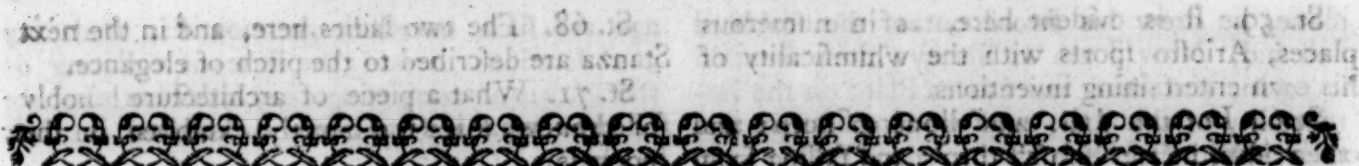
A M E N D M E N T S.

St. 3. l. 5. who with poison makes their souls forego
Their bodies or with dagger or with snare,

St. 17. did equal to his

E R R A T A.

St. 21. l. 6. *altro* St. 28. l. 8. *S'io* St. 40. Gineur' St. 84. *sa, se s'abbia dritto* St. 88. found,
Undertake, St. 41. l. 3. When may it St. 81. St. 91. *provisto*



C A N T O VI.

WHAT a glorious doctrine, and how nobly enforced to the consideration of mankind: grandly laying down his moral for upright conduct in life; then giving most intimidating reasons against our failure therein: lastly confirming the same, by so important an example.

St. 10. 11. 12. The soliloquy in these Stanzas is most beautiful, and the reasoning, tho' quite natural, is extremely noble.

St. 13. It is remarkable, the poet, whenever occasion will admit, is curious in his emblematic drapery in general—Black—expressive of his deadly sorrow: the ornaments significant of his jealousy,—Yellow—and the willow Green—as a forsaken lover.

St. 17. The Streights of Gibraltar, where the two mountains are called Hercules' pillars, as posted by him, to signify there was no passing any farther for sailors. They are called Abyla and Calpe, the one on the Spanish, the other on the Barbary coast.

St. 18. l. 4. The eagle fabled to carry Jupiter's thunder.

St. 19. Arethusa, a nymph, daughter of Ne-reus, and companion of Diana, fabled, to avoid the violence of the river god Alpheus, to be turned into a fountain, whose waters do actually run under ground, and break out, whither that river seems to pursue her, about Syracuse in Sicily; which the poet says, this island in the East-Indies resembles.

St. 20. What a delicious description this and the two following Stanzas form of Alcina's isle? Can choice of words go higher?

St. 25. Sweetly related refreshment after the vast fatigue in his journey, which seems to have been none of the shortest.

St. 27. Beautiful simile, embellished with delicate natural philosophy.

St. 36. Nobly conjoined, and finely described separately.

St. 37. l. 7. There is, in the book too frequently introduced here, on account of its unjustly censuring our poet, a strange piece of criticism on Milton and Ariosto too. That Observer *lengthens his digression, in order to illustrate another passage in Milton.*

Leviathan—

Him haply slumbring on the *Norway* foam
The pilot of some small night-founder'd skiff,
Deeming some island oft, as sea-men tell,
With fixed anchor &c. Par. Lost, i. 201.

On the words [as sea-mentell] says Hume, "Words well added to obviate the incredibility of casting anchor in this manner."

The illustration proceeds,

It is likely that Milton never heard this improbable circumstance of mistaking the whale for an ISLAND, from the sea-men, but that he drew it from that passage in his favourite Ariosto, where Astolpho &c. One should be serious on this well-handled point. The Norwegian bishop's account of the Crakan, demonstrates, by Milton's locality, that he might draw it from the traditions of that country; Master Hume. And though one might say, Alcina, who could raise tempests, could bring a bigger fish than the illustrator might wot on; yet as Milton's defender is a bishop, let us have an arch one for Ariosto.—Boiardo says C. 18. St. 25. 26.

Turpin quì mette—&c.

Perche egli era Archivescovo, bisogna Credergli, ancor che dica la menzogna.

St. 38. By these names of Morgana and Alcina the two sister wicked fairies, in opposition to the good and legitimate one Logistilla, is, in full and lively manner, by way of allegory, set forth, the two most violent human passions, viz. Concupiscence and Anger, which oppose right reason, and either force or entice us to act counter thereto.

St. 59.

St. 59. It is evident here, as in numerous places, Ariosto sports with the whimsicality of his own entertaining inventions.

St. 62. In this and the two following Stanzas are oddly, but in most lively manner, depicted the violent and ungovernable passions, which attack the youthful stage of life, as also laziness, drunkenness, and other filthy temptations: all these Ruggier is fortified to resist; but when beauty comes Stanza 68. with all its softer allurements, he reverts to the portal.

St. 66. A giant feigned by the poets to have an hundred hands.

St. 68. The two ladies here, and in the next Stanza are described to the pitch of elegance.

St. 71. What a piece of architecture! nobly suited to what is so sublimely exhibited in the succeeding Stanzas.

St. 73. 4. 5. Having called it Paradise, he is disposed to give us a compleat Turkish one, and not to let poetry or painting be wanting to describe the charms of the luxurious situation, and supposed inhabitants.

St. 78. Under the name of Eriphila is personated Avarice, which he justly describes, in the subsequent Stanza the mother of all vices.

A M E N D M E N T S.

St. 8. That him t' oppose great caution all would have.

St. 11. l. 2. Yet will I die,

St. 18. l. 4. does Jove's light'ning bear:

St. 19. l. 5. Like that it was, where, to her lover shown

Much torment, from

St. 77. Upon that road, he took on his right hand,

E R R A T A.

St. 6. Despise, l. 2. *ch'ebbe* St. 14. *figliuola*. St. 15. *figliuola* St. 24. *mormorii*. St. 25. *calor* l. 8. *er'* St. 35. *tracua voleva*. St. 59. l. 4. *E d' oro* St. 72. l. 7. offers, they



C A N T O VII.

THERE is great mastership, in assuming such a dignity and contemning such as disbelieve the lovely fictions, which he lays before us, with so serious an air of verity.

St. 2. Ariosto, from time to time, turns his discourse to the cardinal, as his poem is dedicated to him and sometimes to the duke of Ferrara himself: whereby he annexes thereto a familiar and agreeable liveliness.

St. 4. This alludes to what Horace says of a wolf of an immense size in Apulia. Ode 22. Lib. 2.

St. 11. The poet has exerted the force of his imagination to depict, with the most delicate touches, the person of Alcina: nothing can be more exquisite, than these six Stanzas: so lively, the beautiful figure is even set before our eyes.

St. 19. What a mellifluous Stanza! rich, as the harmony, it would describe.

St. 20. The learning in this description of the repast is quite superb, and yet without the least shadow of pedantry.—The successors of Ninus down to Sardanapalus were infamous for their luxury and lasciviousness. Line 4. Mark Anthony, for whom Cleopatra prepared that immoderately sumptuous entertainment, mentioned by Pliny, Book 9. Ch. 35.

St. 23. How highly he carries the luxury in general, and to every sense in particular. Line 6. Arachne, a nymph so curious in the art of weaving, that she was fabled to contend with Minerva, and for her insolent rashness to be transformed to a spider. Ovid Metam.

St. 24.

St. 24. 5. Inimitably natural touches.—But, no more of this.

St. 30. 'Tis pity our poet had not observed the hint, given by these two initial lines, and declined being so circumstantial, as thereby the translator might have been spared the pains of substituting such necessary alteration, and escaped the resentment of some ladies, who are marvellously offended, that some of the previous Stanzas are not exhibited in the original diction.

St. 36. Fine sentiments, to set forth the dignity of his hero.

St. 41. Forfeiture of his renown, and loss of illustrious name, nobly expressed.

St. 43. 4. The contrivance of the poet is here very conspicuous, and yet overlooked by all the commentators I have seen: probably therefore may be by the generality of readers. Being resolved to set himself above the Authors, who have rendered their heroes liable to the force of beauty, he is not contented with the usual methods for the captivation of his principal character: and though Alcina, being an enchantress, with facility, vanquished all others, who in numbers fell under her power, he calls in a great forcerer's impulse over him and her also, for such important purpose. Line 8. Nestor, ce-

lebrated in Homer, said to have lived three hundred years.

St. 50. Alchino and Farfarello, are the names of devils, in Dante; but would have an ill effect here: therefore general terms are substituted.

St. 53. The effeminacy of a soft youth is exquisitely described in this and the two following Stanzas.

St. 56. This speech of Melissa in the character of Atlante, for nine Stanzas is scarce any where to be paralleled, and the art of introducing the praise of the two brothers of the house of Este is prodigiously refined.

St. 57. Adonis the noted lover of Venus: Atys the favourite of Cybele.

St. 71. O sweet comparison! more delicious, than the richest fruit that could be supposed to be stowed up.

St. 72. 3. Delightful picturesque contrast to the former person.

St. 73. l. 5. Hecuba, the mother of Priam: Cumea, one of the Sybills.

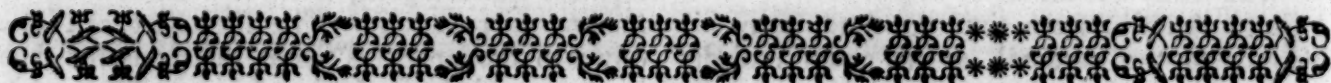
St. 75. fin. Moi. Elegantly chosen fictions: whether he had been debilitated, in the fields of Venus, or else pampered up, by his so luxurious manner of life; having so long absented from those of Mars.

A M E N D M E N T S.

St. 63. l. 3. they much greater pains

E R R A T A.

St. 1. l. 1. *da la* St. 2. l. 4. Which my St. 17. *gli* St. 32. l. 5. *Ora à.* l. 6. *inescati* St. 43. l. 2. aggriev'd, St. 19. repast, St. 23. *vini* St. 25. *à* *ferverchio* St. 49. l. 1. *le fi* St. 64. *Cb' avveder*
noverare St. 27. too violent. St. 31. *d' antichi* *ti.*



C A N T O V I I I.

FINE introduction, just to touch upon the Ring's not being real, but figurative, &c.—When the poet tells us expressly, that his machinery is allegorical, does it not seem absurd to condemn

him for making use of enchantment, as it is incredible, and I know not what? When his own declaration demonstrates, he no more desires us to believe it, than he himself does; but that he has

has taken such poetical method, in order to render his work the more entertaining and more pleasingly to convey his morals to our observation: as Lucretius delicately says, like the anointing the brim of the cup with honey, to make children more willingly swallow the bitter potion therein, for the restoration of their health. And Berni, who seems to have imitated Ariosto in his beautiful initial Stanzas to his several Cantos of Boiardo amended, has given more expressly the intention of his author and the acceptation of the Italians as to these fictions, in his charming opening of Canto 25. Lib. 1.

Questi Draghi fatati, questi incanti,
Questi Giardini, e libri, e corni, e cani,
Ed huomini selvatici, e Giganti,
E fiere, e mostri, ch' hanno visi umani,
Son fatti per dar pasto agli ignoranti;
Ma voi, ch' avete gl' intelletti fani,
Mirate la dottrina, che s' asconde
Sotto queste coperte alte e profonde.

The whole is of too great length to be here recited, but is itself of dignity sufficient to invite my English reader to the study of the Italian language, to read it.

St. 4. This servant of Alcina and the animals his attendants, who, after, jointly make an attack upon Ruggier, are, I perceive, in a note of Sir John Harrington, who labours hard to find an Allegory to every Canto, strained to be the four passions of the mind: the Falconer, fear: the Hawk, covetousness: the dog, grief: &c. Peace be with such discoverers. For my part, as doubtless they are figurative, I should be content to imagine them put, in general, for the pleasures too apt to infringe upon a youth's pursuit of solid improvements and virtue. But I shall touch no more on allegories; for I have been so surfeited with the strange shapes into which fantastical commentators, Procrustes like, have tortured these images, whether real or imaginary, that I will leave every one to the fertility of his own fancy:—Where it is apparent, there needs no explanation: where not, 'tis odds but we fall into absurdities.

St. 11. The powerful operation of the shield is admirably sum'd up.

St. 14. Fin. Coup. Terms in the superstitious magic.

St. 19. 20. and moiety of 21. What an admirable piece of poetry!

St. 21. In the final moiety of this Stanza, as in C. 13. St. 80. C. 14. St. 65. and many other

places throughout the poem, Ariosto shows, by lively contrivance, he would pass the imagination of his readers to different places. Look to your hits, then, censurers.

St. 25. last Coup. and 26. With what unexpected propriety Ariosto speaks of England in these and the following Stanzas, and even of London several times, as if he had really been there in person. 'Tis extraordinary!

St. 29. Another beautiful instance of the poet's shifting his scene, where in lively and elegant manner he gives us to know his motives, for so unusual a method of breaking off his stories: which proceeding has been spoken to. It may not be improper here to recommend to the reader's observation, once for all, how fully he forms the connections of each and every story, by some introductory lines; because a certain critic has been bold enough to assert, the stories are confus'd by such interruption: which assertion is void of fact, as is henceforward submitted to the consideration of every attentive reader.

St. 33. Pretty simile, expressive of the hermit's slyness, as well as eager shiftings.

St. 36. It may be here remark'd, nor need be repeated, Ariosto has furnish'd more subjects for the painters exertion of their art, than any poet in the world; on observation an infinity will appear in every stile, and all of the grandest taste.

St. 38. 39. Divine poetry! celestial painting! and the five subsequent Stanzas of her soliloquy deserved such introduction.

St. 45. l. 8. Names of two holy hermits, one in Egypt, the other in Palestine.

St. 52. The poet sets out in a lively manner, to ease us from the anxiety of conceiving, that he insists on our very strong credence being given to this extraordinary narrative: and he seems earnest to indulge us with such freedom of thinking; for he inculcates the same, St. 58.

St. 62. 3. Artificial manner of introducing the circumstances contain'd in Boiardo, which may suit his purpose, prepar'd and heighten'd with vast finess, by Angelica's previous lamentation.

St. 65. This and the next Stanza exhibit a most refined method of exalting Angelica's beauty in every one's eye, just before the introduction of Orlando's violent passion. No less elegant the manner of breaking off this story.

St. 67. l. 5. 6. The deserts of Lybia here are meant, equally remarkable for variety of venomous animals, as for their want of water. L. 8.

E

our

our poet has with great delicacy here, as well as in C. 10. St. 92. L. 8. by the figure in Rhetoric call'd Metonymy, avoided the annexing a gross epithet to Angelica; for which reason the person, who insisted on changing the word *nudo* (which is in both instances and in all the editions joined to the rock) for that of *duro*, seems to have committed an oversight.

St. 68. Prodigious art, in just touching on Orlando's name: as it were laying a trap to catch those, who might be offended, that he was not, ere this, brought in person on the stage, or at least to heighten our desire, that he might be introduc'd: And it is apparent the poet is laughing heartily in the final couplet.—Then starts into grand solemnity, in order to prepare our minds duly for the reception of his hero.

St. 69. The distresses of the emperour in this and the next Stanza, so highly mark'd, the poet knows, must aggravate our impatience so much, as to render it indiscreet to withhold the Orlando any longer: How artful the introduction of these two Stanzas! How inexpressibly great the giving us no more, but breaking off to

St. 71. Orlando's appearance! which as well as his non-appearance till now, has unhappily been censur'd by a young pretender to criticism in a very jejune work, not to add malignant: His outset is so sadly mistaken, his method so unbecoming an ingenuous writer, that I am as unable as unwilling to reply thereto, and therefore choose to extract a quotation from a tract, which treated his intolerable behaviour with proper resentment. Observ. Obs.—P. 16. "I do assert, his intro-

duction (meaning that of Orlando in this place) his lamentation, his dream, in short, the whole method and matter from St. 71. to St. 85. inclusive, not excluding his extraordinary manner of departure, &c. is one of the finest pieces of true poetical machinery, I ever had the good fortune to meet with."—The aforesaid hypercritic, for reasons there assign'd, justly says—"Nothing could be a more suitable preparation for *madness*, than this so shocking disturbance of his sleep and the circumstances thereupon attendant."

St. 76. To what height of tenderness is this comparison wrought here? and in the next Stanza?

St. 78. The elegant contrast, which the poet has formed, as to the different deportment of Orlando and that of Rodomont, on the loss of their several mistresses, though remarkable, may, from the distance they stand in, escape the reader's observation: The former reasons, blames his own conduct, bemoans his fortune: The latter rages, censures other's upright judgment, curses his king.

St. 79. O sweet transition! Nobly introduc'd: Nicely adapted.

St. 80. Prodigious high finish'd dream, the circumstances of which are so finely oppos'd, they might well be productive of such violent effect on the unhappy sleeper.

St. 86. Glorious periphrasis to describe the morning; which being through his work necessary to be often done, he varies with amazing felicity.

A M E N D M E N T S.

St. 67. Angelic to the naked rock thus

St. 84. l. 3. These, for his nymph, did so on him intrude,

E R R A T A.

St. 7. l. 5. *Voltoffi* St. 18. l. 5. bound l. 6. Astolfo, *sù una*. St. 84. l. 1. *penfar* l. 5. thund'ring up,
St. 21. l. 3. *erma* St. 79. l. 8. *ponno*. St. 80. l. 1.



C A N T O IX.

EXquisite manner of apologizing for the frailty of his poetical heroe, at the same time taking occasion to celebrate his virtues, and consequently importance, before he was drawn into the mischievous snares of that subverter of human reason, the tyrant love.

St. 2. What a beautiful confession of his own amorous frailty does the Poet here introduce!—The reader is requested to observe, that all the annotator's praise and admiration, which, though his sincere and real sentiments, may appear perhaps very warm and zealous, on the beauties of the author, are to be considered only as so many mercurial indexes, to point out and recal the attention of the less accurate peruser; and that he himself nevertheless, submits throughout to superior judges, whether such remarks and eulogies are well grounded or not. At the same time he wishes, the restraint, which he has lay'd upon his inclination to insert even thousands more, may plead his excuse for those set down, if already too numerous.

St. 4. The poet inculcates, from time to time, a fine impression on our minds in regard to Orlando, even when absent, artfully, to make us interested in his catastrophe.

St. 7. Fine description of the winter.

St. 14. This is another stroke to give us an high idea of Orlando's justice, as well as courage.

St. 16. The poet shows his knowledge, that England was called Albion from the coasts appearing white to the navigators, that approach it.

St. 20. Here is exhibited another mark of Orlando's virtues.

St. 22. This unhappy lady's tragical narrative is carried on with an infinite variety of surprizing and interesting incidents: every Stanza has its beauties, which claim the reader's attention.

St. 28. 29. What a gloriously poetical description of a gun! which he charmingly revives St. 74. 75. then retouches, St. 88. 89. then St.

90. 91. how lofty a declamation over it! how noble a disposition of it!

St. 29. This inimitable Stanza is embellish'd with a short simile, but that of so lively and just a sort, it gives us not only the attitude of the body, but attention of mind, as it were in a picture, of the person letting off the direful machine.

St. 42. The poet judiciously repeats and enforces the death of her father and brother, lest this effect of her resentment might appear too bloody.

St. 51. The deportment of Olympia is work'd up with immense accuracy.

St. 57. If Orlando's entrance is not made with drums and trumpets, as touch'd upon C. 8. St. 71. the poet seems to promise he will show him in heroic situation sufficient, before he makes his exit.

St. 58. It is a question whether ever any poet was so nicely circumspect in touching his characters (and that even in minute points, which may too frequently escape his reader's observance) with so exact an uniformity of manners. As he has mark'd Orlando out for a man but little addicted to speech-making, in this particular, where it must have been comfortable to the lady to have been appriz'd of his zeal for her service, he conceals his intentions; which is certainly particular; but he well knows, he shall make ample amends for his silence on this subject.

St. 65. l. 7. The Primaro and Volana, two mouths of the Po, at Ferrara, where, on account of the fresh water, the sea-fish come in great abundance, and are enclos'd by the fishermen.

St. 67. How charmingly he sports every now and then with his similes.

St. 69. Another, no less delicate than the former.—I suppose this must be a diversion of the lads in Italy, not us'd with us.

St. 73. Most excessive noble simile, grandly rising throughout each part.

St. 74.

St. 74. What a description of the gun: we see the flash, we hear the report, and can't forbear shudd'ring at the consequence.

St. 76. Ruscelli very judiciously takes notice here of certain superficial cavillers accusing Ariosto of an inconsistency; that, after having declar'd Orlando, and that so frequently, to be fated and invulnerable, save in the sole of his feet, he should here say, Cimosco's hand might shake, or that the heavenly bounty interfered, &c. but this, as he rightly asserts, was a great circumsp'ction in our poet, who being supposed to be unacquainted with the operations of the gun, not spoken of till now, he adds a dignity to his sentiments on that machine, by his seeming ignorance, whether Orlando's invulnerability could actually stand against that or not, and there is great art in his speaking doubtfully as to his escape; for had he asserted, Orlando was in security, how could he have accounted for his knowledge of the real effect of this novelty? Orlando was only supposed proof against weapons hitherto discover'd.

St. 77. A giant said to dwell in Mauritania, which is part of Libia, fabled to be a son of the earth; so that, in fighting with Hercules, as oft

as he was cast to earth, his mother gave him double strength anew, which his opponent at length perceiving, held him up in the air and squeez'd him to death.

St. 78. What exquisite description of the blowing up a magazine of gun-powder by lightning! How grandly apply'd!

St. 85. Our poet's judgment has been remark'd, where he chooses to cut off that of the descriptive, which a colder genius would have enlarg'd upon. How briefly and yet significantly, with the utmost fire and precipitation, does he conclude this Stanza? This, at first sight, after so joyful a catastrophe, two such noble lovers made happy, at the instant of danger of being destroy'd, might seem somewhat abruptly set forth; but Ariosto has his reasons, and intends, in the sequel, to justify himself and satisfy us, with the incomparable story.

St. 90. 1. Fine speech: gallant action: suitable confinement.

St. 93. 4. There is a most engaging liveliness in this peculiar method of writing, as if in easy converse with his readers: but he needs not such delicate finesse to ingratiate himself with those, who can discern his merit.

A M E N D M E N T S.

St. 29. l. 4. would breath a

St. 40. l. 4. The duke, when found, was

St. 42. hapless youth,

St. 88. machine, which we before did name,

E R R A T A.

St. 39. l. 3. *face in* St. 42. l. 4. (So-----hight) St. 47. l. 4. force or art St. 57. *non n' usava*



C A N T O X.

ARIOSTO here, as seeming to conceive it a pity to break in upon the thread of this so delicately woven story, forbears his usual method of surprizing his readers, by appearing to start from his subject, and is satisfy'd with an introduction relative immediately to the same,

thereby to enforce the idea of his Olympia, and more strongly call our attention on the sequel.

St. 3. Helen: the Trojan war is too well known to need enlarging thereon: by Europe, he means Greece; and by Asia, Troy.

St. 5.

St. 5. The poet gives good counsel to the fair sex: first stating the case and laying down his precepts, then setting forth the remarkable example of treachery, whence it naturally follows, all men may be suspected and all women should be on their guard.

St. 12. Pretty, concise simile on his former passion towards Olympia being extinguish'd by this new object.

St. 18. Sweet climax of reasons for unsuspecting Olympia's state of tranquillity.

St. 19. Immense art in the conciseness and rapidity of this Stanza, so full of action: we see him pack up his things, fly, give his execrable orders, set sail. Then follows the admirable calm opening of

St. 23. This part of Olympia's story is manifestly in emulation of Ovid's Ariadne: how far he is outdone will be clear to every judicious reader, on comparison: and Ovid must be allow'd the superior to Virgil, as to poetical imagery, though in other circumstances certainly inferior.—The translator has struggled hard to keep up to the fire of the original. L. 5. Halcyone finding her husband Ceyx was drown'd, cast herself into the sea and was fabled to be turn'd into a kingfisher. Ovid. Met. The very introduction of Halcyone in lamentation, for description of the morning is here vastly apposite and artful.

St. 23. What a lively picture!

St. 27. To set forth the poetical beauties, the natural transports of soul, the delicacies of this speech, would call for a long comment on every line.

St. 34. Hecuba, after the overthrow of her son Priam's kingdom of Troy, being made a slave of Ulysses, came into Thrace, where she found Polidor, the last of her sons, slain by Polimnestor the king of that country, in order to possess himself of the wealth the other had brought off with him: she contrived so well, with the assistance of her women, as to get at Polimnestor, and tore out his eyes: the Thracians, for that action, pursuing her and pelting her with stones, she was fabled, through her violent rage, to be converted into a dog and run mad. What a conclusive couplet!

St. 35. How judicious a transition! fine command of fancy! conceiving he had kept the attention of his readers to such a pitch of melancholy long enough, stops short—and doubtless laugh'd himself, when he wrote, that Ruggier's

armour was almost as hot as when at the furnace. Those who can read and not sympathize with him, in the gloom of the former and merriment of the latter, may spare the trouble of dealing with books of poetry.

St. 36. With what excessive art has the poet form'd the so sudden and most lively contrast imaginable, to the hurry, fatigue, and apparent distressful circumstances of Ruggier, beginning with the delicate landscape, the ease the ladies lay in, the luxury of their wines and sweet-meats; the tranquillity of the vessel, not a sea-breeze to move it: let farther observation be left to the reader's attention.

St. 41. These delicate ladies, when their charms are slighted, are made by our Poet capable of being angry and speaking out. Tantæne animis?—

St. 45. The approbation, which the sage mariner expresses towards Ruggier, for his flying from luxury and vice to pursue right reason, and his description of the latter, here and in the two subsequent Stanzas, is conducted in a most sublime manner.

St. 51. l. 5. Ruscelli remarks, that Ariosto was nibbled at for the use of the term Artillery, when he had so lately and so beautifully signify'd his ignorance of the use of powder or the name of a gun. He urges two arguments in favour of the poet. The first, that the scene laying in India, powder might be known there, as has been asserted by many writers; but his second seems the more eligible, viz. That the machinery to cast stones or other weights for mischief, call'd by the Romans Tormentum, might be meant by that term.

St. 52. He richly personifies Courage, Prudence for his hero's defence; and Justice, Chastity, for the sake of his heroine Bradamante.

St. 56. Clotho, one of the three sister fates, fabled to cut the thread of human life.—Dido stab'd herself, being deserted by Æneas.—Cleopatra, on the death of her lover Mark Anthony, apply'd asps to her arms, which benumb'd her to death, that she might not be led in triumph by the victor Augustus Cæsar.

St. 58. What a profusion of sublimity is employ'd in the whole description of Logistilla's castle!

St. 59. This metaphysical description of Logistilla's (i. e. right reason's palace, is extremely elevated: which is continu'd in the four next Stanzas.

St. 69. Fin. Coup. As the Eastern magi were admonish'd by an angel, in a dream, returning from Bethlem, not to pass to Herod, so Ruggier, by his good genius or Logistilla, was prohibited going again by Alcina's isle.

St. 70. Æolus the fabled god of the winds: the poet means, Ruggier intended to change his flight over the ocean, where the winds exercise their greatest violence. For in his former flight, when he had not the government of Hippogryph, he was kept over the sea; but now he could guide him, he was dispos'd to soar over the land, to survey the kingdoms of the earth.

St. 73. There is something extremely agreeable in the poet's jocularly anticipating the objections, which his readers might be apt to start. Of such sort is his first Stanza, C. 13. and many more. Still laughing at the critics.—And entertaining us with some merriment.

St. 85. Fin. Coup. Acquainted with the Highlands of Scotland, so as to describe so particularly a laird of their clans. 'Tis very odd.

St. 92. Acquainted with Ireland too, which he calls fabulous; alluding to the famous well of St. Patrick, where, it was said, any one descending, who had committed any grievous crime, came out purify'd from their sins: which people us'd to recount strange stories relative to such their descent.

St. 96. Charming Artist! What a Stanza!

St. 103. What exquisite, high finish'd simile.

St. 105. This delicious simile is condemn'd by the critical writer on the Faerie Queene aforesaid, and produc'd as an indication of Ariosto's being no true poet, or rather a burlesque one; which is fully

answer'd by the author of the Observer Observ'd.

St. 110. Extremely well adapted simile to any, who have seen fish intoxicated: how finely describ'd the monster's distress.

St. 113. A lovely landscape. L. 6. It must be excusable, once to mention: an annotator is at a difficulty, as to his choice—either of explaining too much or too little: the stories of Ovid's Metamorphoses are so well known to all, who have a liberal education, that it seems impertinent to touch upon them: on the other hand, so many readers have not been inform'd of those matters, and are apt to conceive a distaste, where names and circumstances are introduc'd, which they are entire strangers to: for the fewer former, we should explain nothing: for the more numerous latter, every thing. Chance must decide which method is best. But, all being at liberty to pass by, a note may do well, can't do ill.—Philomela ravish'd by Tereus, king of Thrace (who was married to her sister Progne) had her tongue cut out by him, for fear of discovery: and she was cast into prison; but she wrought her story in embroidery and sent it to her sister, who, in resentment, at the Bacchanalian feasts, when they were all in jollity, took her out of prison and caus'd her to kill her son Itys, whom she had by her brother-in-law, and dress him and serve him up to table before his father Tereus, who in rage would have kill'd them; but running after his wife, she was chang'd into a swallow, he into a lapwing, Itys into a pheasant, and Philomela into a nightingale, who with warbling notes still bewails the disasters of her family.

A M E N D M E N T S.

St. 42. l. 7.

persue,

Upon the shoar still keeping him in view.

St. 61. l. 5.

their fragrant blossoms spear'd,

St. 63. l. 1. Ever d. charming

St. 69:

way,

Where

What time him Hippogryph would ill obey,

Still kept o'er seas, rarely in sight of shoar,

But, now he could at will his wings display

And here and there, at pleasure, make him soar.

St. 70. When there he came, leaving behind him Spain,

In line direct, for India was his route,

Unto those parts wash'd by the eastern main,

St. 82. l. 1. Those guards and th' horse that sling the bended yew,

l. 5. See th' ensigns, ermins, green, black, yellow, blue,

St. 87. l. 1. Who does o'er Aberdeen command,

St. 88. Kildare i' th' standard has

St. 96. l. 2. Marble fine, l. 4. neat design, l. 6. and white jessamine,

St. 98. l. 2. What mind perverse, what misplac'd cruelty

E R R A T A.

St. 13. l. 3. *P'altra* St. 27. *Bagnandolo* St. 36.
Ch'egli conobbe St. 70. l. 6. shoot; St. 76. *accio*
che te St. 87. Errol is on St. 94. l. 4. *esca fi*
 St. 106. l. 6. *Che se* St. 110. *P'incantato*

St. 106. l. 2.

the waters threw,
 Whether his horse now in the air did fall,
 Or if he swims in sea, he scarcely knew :
 Want
 For if she thus persist him to bedew,



C A N T O XI.

THE poet, here, though he manifestly intends, in strong terms, to condemn our want of abilities to command our passions, comparing such, as do not, to brutes, yet artfully, as well as satirically, affects to fall in with the sentiments, which some of his readers, he knows, will on this occasion be apt to entertain.

St. 3. Zenocrates, a philosopher, disciple of Plato, famous for his continence.

St. 4. Alluding to Boiardo.

St. 6. l. 5. The ending of this line, in the translation, was meant to be expressive of the hurry, which she us'd.

St. 10. In how concise terms, he gives us the description of a sweetly contriv'd and well accommodated stud.

St. 12. His rival Tasso, speaking of Erminia disguis'd in a pastoral dress, says, but not very poetically, she nevertheless bore the appearance of a regal personage : this is no more than every ordinary writer knew how to say,—Ariosto, on the other hand, describing Angelica, in the self-same circumstance, flies off in this short, though elegant Apostrophe to Virgil : not without a tacit meaning : these being names of country-girls, celebrated by him in his *Bucolics* for their beauty in the speeches of his shepherds Tityrus and Melibæus. These and innumerable other beauties must be the natural motives for one of our greatest writers setting Ariosto at the head of all the modern poets—as mentioned in Doctor Newton's Preface to Milton.

“ In 1686, or thereabout, Sir William Temple publish'd the second part of his Miscella-

“ nies, and it may surprize any reader, that in
 “ his Essay on Poetry, he takes no notice at all
 “ of Milton ; nay he says expressly, that after
 “ *Ariosto*, Tasso and Spenser, he knoweth none
 “ of the moderns, who have made any At-
 “ chievements in heroic poetry worth regarding.”

St. 14. Ruggier's different degrees of distress are finely work'd up.

St. 19. Beautiful invention ! no less beautifully touch'd : the reader can scarce forbear sympathizing with Ruggier's surprize and anxiety.

St. 21. Sweet story, sweetly stop'd, for sweeter purposes.

St. 22. Ariosto, sagaciously to baffle the foreseen critic, on the suppos'd anachronism, makes the machine, which Cimosco invented, to be taken again out of the sea, by a Necromancer or Sorcerer, and first carry'd to Germany : plainly alluding to the real account given of that invention of guns : viz. That it was found out about the fourteenth century, by a German alchymist, by accident, who communicated his discovery to the Venetians, who made use of the machine accordingly in their war against the Genoese, Anno 1380.—If this be not the true one, it is the most receiv'd opinion.

St. 28. What splendid digressions ! what elegant reversions !

St. 32. Pretty description of the action of rowing, with the simile suitably annexed.

St. 35. Fine description of the beast, and simile nobly adapted : nay the whole Stanza magnificent.

St. 37.

St. 37. l. 6. Our poet is quite cautious of uttering any thing that should surpass credibility.

St. 43. The *init. moi.* There is something very peculiar in this place: the poet seems to lay a trap for censure, by saying it might be call'd the Red Sea, as so tinged with blood: which might appear a little touch of levity: then proceeds to make his comparison truly just, and shine in a grand manner, exempt from the former conceit.

St. 44. 45. He sports with his delicate flowers of poetry; inserted, shall we say? to adorn and variegate, or rather in joke and banter.

St. 49. Noble comparison and fine description of the surly bear trudging on, in stateliness and contempt of his distant assailants.

St. 56. Elegant contrast as to her different situation, finely wrought up with her sweet speech.

St. 58. The story of Diana casting water at Actæon, and transforming him into a Stag, for intruding where she was naked bathing.

St. 65. 6. Most delicate poetry.

St. 67. Having before describ'd Alcina dress'd, in this and the four subsequent Stanzas, for variety sake the poet is compell'd to set Olympia before us without cloaths.

St. 69. Phidias, a famous Athenian statuary.

St. 70. Paris, prince of Troy, who became a shepherd, was chosen to adjudge the golden apple to one of the three goddesses, Juno, Pallas, or Venus, which should appear to him most beautiful, which he gave to the last, who had promis'd him possession of the fairest woman upon earth, which prov'd to be Helen, the wife of Menelaus, king of Sparta: Paris treacherously bore her off, from whence ensued the destruction of Troy.

St. 71. Zeuxis, being to paint the portrait of Juno, had all the fine women of the city of Crotona assembled, to collect, from the charms of each individual, a compleat figure.

St. 75. Minerva, the goddess of the art of weaving: Vulcan, said to be the god presiding o'er the works in the smith's trade, here meant as to gold and silver.

St. 82. This periphrasis for the spring i. e. the sun entering into the sign Aries, may be doubtless obscure to many, wherefore it may be proper to set down—Phryxus the son of Athamas and Nephele is said to have fled away with his sister Helle from their stepmother, riding on the Ram that had the golden fleece.

A M E N D M E N T S.

St. 20. l. 5. His help Ruggier saw he must not delay.

St. 43. l. 5. 6. Now caus'd the waves mount so, they heav'n bedew'd,

And of the shining sun the rays did screen;

E R R A T A.

St. 6. l. 6. it :----Swift, light, St. 12. l. 5. The lovely St. 23. *ascesa* St. 47. l. 3. And as the

St. 71. l. 5. Whence one St. 75. *lawero*



C A N T O X I I.

THIS is a noble and truly poetical introduction, and most elegantly apply'd in order to heighten the reader's idea of the violent passion of his deserting heroe. What an unexpected application indeed is it. The fabulous subject

alluded to is—Ceres visited her mother Cibeles, call'd Idean, because she was chiefly worship'd on mount Ida, and the former having left her daughter, Proserpina, on the plains of Sicily near mount Ætna, on her return found her not; but

but at last was informed by the nymph Arethusa, that Pluto had seiz'd and forced her away, when she proceeded, as the Poet describes. L. 4. Enceladus, one of the giants, who made war against Jupiter, who drove him from heaven headlong with a stroke of thunder and threw mount *Ætna* upon him, whence he vomits fire to this day. See Virgil, whom our poet follows: so the strict verity cannot be doubted.

St. 3. The poet pursues the grand stile, with which this Canto commences, but the gravity with which he treats Orlando's inability to follow his mistress, and his drole transition to matter of fact, could never have been written without his anticipation in his own mind of that laughter, which he knew his readers must be thrown into, as long as the world should endure: I must not say all, for the pomp is kept up to so high a pitch, that the more gravely dispos'd may proceed without breaking in on their seriosity. L. 2. Eleusia, a city of Attica, where the mysteries of Ceres were most strictly perform'd, wherefore she is call'd Eleusinian.

St. 22. Rucelli somewhat scrupulously remarks, that objections might naturally be started against the propriety of the conduct allotted by Ariosto to Atlante, viz. That, as he was afraid his favourite and pupil Ruggier should die by some of these heroes' hands, either Christian or Pagan, it would seem more suitable to have let them remain at a distance, than assemble them together; for though it is premised, they did not know each other, yet it is not in any sort set forth, they might not by accident, nevertheless, fall into controversy, and he be slain.—And that Atlante was plainly liable to have his enchantments dissolved, as did, by the very narrative, happen; and then so knowing each other, a combat might ensue, which might prove fatal.—I should think, these two points might be answer'd, by saying, the place, as describ'd, where every one had all that heart could wish, might be deemed a sufficient safeguard against all animosities, besides it was imply'd that Atlante was able to prevent the former accident, nor was it necessary the poet should tell us so, Atlante's power over them being a sufficient indication of it. As to the second, Ariosto may justify, by asserting, it was not necessary his enchanter should be aware or have a fore-knowledge of a superior power. The commentator aforesaid assigns two reasons, which may be perhaps of more weight, viz. First, that a person over-earnest may, through

eagerness, pursue measures, by over-sight, which are destructive of his purpose: and secondly, those that deal with evil spirits may be misled by those very powers, which they fancy they command. To this effect he writes and doubtless not without sagacity, and cites the case in this very poem, where Malagigi makes the evil spirit enter Doralice's horse; by which incident, the Pagan chiefs are united to fall upon the emperor, Can. 26. which error is censur'd, Can. 27. by the Poet himself, who might therefore designedly make Atlante fall into this; if it should appear such.

St. 36. The surprize of each is curiously mark'd by the sweet and natural simile.

St. 39. The regal conversation in this and the adjoining Stanza it somewhat unpolite: it is manifest our poet had an eye to a more celebrated and more antient poem.

St. 45. No less propriety than spirit in this speech on the injury he had receiv'd, which, for fear it may seem too harsh, is soften'd by the poet, with great art, by giving him so fine an opportunity of showing his singular gallantry in putting himself, like a man of true honour, on a level with his untrue adversary, and granting him so fair a chance of acquiring the helmet.

St. 54. The poet has an inexhaustible fund of inventions, to break off, from time to time, his most important combats, when brought to a crisis, in order to amuse and keep his readers in suspense.

St. 59. Machon and Trivigant, Pagan deities.

St. 68. This must be allow'd a sweetly poetical description of the morning: even if Ariosto meant or others deem the fifth and sixth lines to be ludicrous.

St. 72. Delightful description of the spring. The translator humbly hopes, in this and all other hints of approbation, he will not be judg'd guilty of such vanity, as to mean any thing but the original: the copy must be left to others observation and censure.

St. 77. The want of abilities in true poetry, is asserted in the too often mentioned book, to be evinc'd in Ariosto, by this comparison of the Barbarian's noise to a herd of swine.—Tener porco. What must one say, in defence of our poor misjudging poet? Let the Observer Observ'd be read.

St. 80. The whole previous account of the slaughter, which Orlando makes, is rich and grand;

grand; but there is something peculiar exhibited in the final moiety of this Stanza, thus making death appear, and dignify, by such a speech, the exploits of his favourite destroyer.

St. 82. As noble as extraordinary piece of poetical imagery.

St. 87. Sweet and natural comparison, descriptive of his eager pursuit.

St. 88. A most lively description of a mansion suitable for such gentry.

St. 93. Fin. moi. Orlando is not only courageous, but polite.

A M E N D M E N T S.

St. 1. l. 2. When for the lonely vale she swift did make,

l. 5. not, where alone

l. 6. She left her hid from all

St. 8. l. 4. Carry'ng the lady in his arms

St. 10. Fin. coup. By sight of Angelic or th' thief again, Who her sweet face away from him had ta'en.

St. 46. l. 6. Sword, in attitude to L. 8. How he might well defend his

St. 74. l. 4. Inferiour seem'd to him the

E R R A T A.

St. 1. l. 7. *Fatto ch'* St. 10. l. 2. he spy; St. 11. St. 54. l. 4. *era* St. 59. l. 8. *V' ne l' erbe* St. 73. *Brandimarte* St. 49. *Anglante* St. 51. l. 3. *attaccati* l. 7. *pur colei* St. 87. l. 5. bush to St. 94. l. 7. *il resto,*



C A N T O XIII.

WITH what pompous banter and vivacity he sports on his subject of Chivalry: not without diverting himself and others, with the lash on the ladies of his time, which must then have been productive of great merriment.

St. 4. This story of Isabella, begun with such simplicity and yet great dignity, is conducted with vast variety of lovely incidents, and is one of the most charming in the whole poem.

St. 15. Ariosto seems determin'd not to let any of the accidents in nature escape his pen: what a lively description of a hurricane.

St. 19. To observe all the beauties of this story would be too voluminous; but surely nothing can exceed the concise description in this final couplet.

St. 26. To avoid her relating the method of the villain's application, how delicately and poetically she passes through that subject, in the final moiety.

St. 33. A shockingly well-touch'd figure, whose excellence would not be diminish'd under Mr. Hogarth's pencil.

St. 36. It is hop'd, the observant reader will excuse on the occasion this ludicrous phrase, as well as, in the next line, the liberty of taking one eye for another, as this suited my head the better of the two: and I flatter myself the strictest inspector will not be interested, any more than is the story, which peeper the villain lost.

St. 37. l. 6. This practice alluded to, is frequently us'd by our maim'd or wounded sailors, in the public streets, in order to get a penny out of the charitably disposed persons; at the same time singing, to call the people's attention to their agility and distress.

St. 38. A noble picture of the variety of sufferings; but what words can sufficiently extol the inimitably rich simile carry'd on into the next Stanza, which is concluded with most exquisite grace and art!

St. 41. Surely, never was a more lively, picturesque execution.

St. 59. Mincio, a river of Venice, runs into the Po, which washes Mantua out of the lake of

of Benacus. Ocnus, the son of Manto, daughter of Tiresias, foundress of Mantua.

St. 60. Tiphys the pilot in the famous Argonautic expedition made by Jason to Colchis for the golden fleece.

St. 64. Panonia, Hungary.—Ausonian clime, Italy: call'd so from Ausonius, the son of Ulysses by Calypso.

St. 70. Sweet poetry, delicate compliment.

St. 71. Celebrating the mother, for her early impressions given her progeny, by proverbial allusion to the well known Latin sentence—

Quo semel est imbuta recens, &c.

St. 77. The moral here is evident: That in matters supernatural, our own senses are not adequate judges: and Bradamant suffers many subsequent distresses, for her disobedience to Melissa's instructions, though fated to be happy in the end.

St. 80. This is not the only place, where Ariosto assigns to his readers as just as entertaining reasons for his starting from one story to another.

A M E N D M E N T S.

St. 34. l. 5. Arms I've much wish'd for of such fashion
new,

St. 35. l. 5 hearth d. fire L. 6. blaze d. fire L. 7. base
d. mean

St. 44. L. 1. finding, suiting for my lay
To tell, together

St. 62. l. 5. But, her own spouse to make exceed,

E R R A T A.

St. 28. rent, St. 30. l. 6. inspire, St. 34. shewn, night and day, St 61. l. 8. virtù, e St. 63. l. 7.
St. 56. l. 7. any, St. 59. l. 6. That by her lustre, and, there,



C A N T O XIV.

HERE the poet takes a glorious opportunity to celebrate the acts of the duke of Ferrara, relating to subjects not suitable to be enlarg'd upon in this place; but they are most nobly touch'd by our author's skill; the sweetest eulogist and sharpest satyrift.

St. 2. The famous and bloody action at Ravenna would be too prolix to be here recited. Monsignor de Foix, nephew of the king of France and brother of the Queen of Spain, had the command of the French army, and march'd to Brescia, which place, making a strong opposition, he took and sack'd: and afterwards besieg'd Ravenna, which also made resistance, but, after, upon some favourable promises of the French, submitted, who soon violated the same, putting them to the sword, with other the most shocking acts of cruelty, and at last destroy'd the city. Wherefore our poet, as his patron the

duke of Ferrara was in alliance with the French, assisting them with his grand artillery, &c. censures them for not taking Brescia for their example, and declining any opposition. The general de Foix was afterwards slain, and no less blood was shed on the other side: as is after express'd.

St. 4. Signior Fabricio Colonna, a general in the interest of the Pope, having all his men slain in this action, being wounded and surrounded on all sides, Alfonso, the duke of Ferrara, knowing him, call'd out, Gallant Roman, don't cause yourself to be kill'd: surrender to your fortune: And he discovering the duke, reply'd, I deliver myself willingly to so generous a person, although 'tis through constraint, provided I shall not be given up to the French, my ancient enemies.—Whereupon the duke raising up his hand gave him his faithful assurance, and conveying him out of the slaughter, sent him to Ferrara: nor though most earnestly

earnestly pref'd by the French, his then allies, would he deliver him to them; but scoff'd at so unjust a demand, and at last restored him safe to the pope. For which cause Ariosto justly celebrates his inviolable integrity, in the next Stanza, towards Colonna, which being in Italian a column, he dignify's that gentleman, by giving him such an appellation. L. 3. The gold acorns—meaning Pope Julius, the second, of the house of Rovere, who bore for their arms, an oak with golden acorns.—L. 4. The truncheon, &c. means the Spanish forces, then in conjunction with the said pope's army. L. 6. The Lily, i. e. The French, whom the duke of Ferrara, by his skill and bravery sav'd from most imminent destruction, at that time. This action was near Ravenna: Anno 1512.

St. 9. Faence, Arimini, and other places surrender'd without opposition, so escap'd the outrages, which the two forementioned places had suffer'd.

St. 17. Martafin's death is to be read in Boiardo.

St. 19. l. 3. If my inattentive reader has forgot the most venerable Brunello's person, let him refresh his memory, Cant. 3. St. 72. and as to the fact, look in Cant. 4. St. 14.

St. 24. Fin. moi. Ariosto shows vast circumspection, in this noble, though concise, commendation, which he gives of king Sobrin and his troops, for reasons, which will be apparent, and I am a profess'd enemy, as is my great master the poet, to anticipation of my reader's curiosity.

St. 25. l. 5. 6. This is a truly poetic description of the winter season. Chiron, the Centaur, was fabled to be carry'd up to heaven and made a constellation, who from his art in shooting with his bow and arrow, is said to be that sign of the Zodiac, call'd Sagittarius, into which the sun enters the eighteenth of November, and on the same day of December he enters the sign Capricorn, call'd here *ferce*, by our poet, by reason of the severe weather at the winter solstice.

St. 31. This gallant performance is related in Boiardo.

St. 37. What a prodigiously noble and suitably bloody comparison.

St. 48. Most noble simile, finely adapted to the burning rage of Mandricard.

St. 50. After the various bloody groupés describ'd in the bustle of this extraordinary action, what a scene is thrown open to discover this ex-

quisite statue: what attitude! what serenity! till his too near advancing, being himself a figure in dreadful contrast to the other, interrupts the temper of mind and posture of body.

St. 57. The manner of introducing the warm, though false declaration here and in the next Stanza, the lofty and yet concise, as the occasion requir'd, and artful quintessence of courtship, is inimitable.—

St. 63. I hope the ladies will indulge with excuse my saying, 'twere to be wished the poet had throughout, in his numerous descriptions, observ'd the plus intelligitur with equal delicacy.

St. 64. This sweet description seems to have given the hint to the elegant lines in Sir John Denham's Cooper's hill.

'The stream is so transparent, pure and clear,

'That had the self-enamour'd boy gaz'd here,

'So fatally deceiv'd he had not been,

'Whilst he the bottom, not his face, had seen.'

Beautiful poetry, but, I fear, false natural philosophy; for the clearness or transparency takes not away the reflective quality: Ariosto is strictly just.

St. 67. and what follows.—How lovely a contrast between the deportment of the Turks and Christians! the one depending on human counsels and the arm of the flesh: the other no less careful in their conduct; but previously invoking the supreme and all the host of heaven, in most sublime manner: the latter attended with success, for reasons gloriously assign'd by the poet, after the divine and never sufficiently to be extoll'd prayer of the emperor: the effects of which are set forth with amazing grandeur.

St. 76. What machinery! what exquisite imagery! through the whole embassy of the angel Michael!

St. 78. Milton seems to have approv'd of this superexcellent initial moiety.

St. 79. How truly poetical, but excessive severe satyr on the Monks.

St. 80. 'Tis not to be doubted these poignant strokes of the poet on the convents created him numbers of enemies, and probably occasion'd his choice of his motto—*Pro bono malum*—with a bee-hive for his device. This and the following Stanzas are inexpressibly work'd up with sarcasm.

St. 83. 4. What invention! what imagery! what artful touches.

St. 87. With what exquisite force he paints his figures: 'tis impossible sufficiently to extol him.

St. 88.

St. 88. 9. 90. What can exceed these three Stanzas? Pythagoras and his disciple Archytas, two famous philosophers, here finely introduc'd, as they establish'd a law to their scholars, that they should observe a strict silence, for the term of five years, in order to their acquiring learning and knowledge, before they presum'd to speak.

St. 92, etc. This is one of the innumerable beauties which our poet gives us, of which it is not possible adequately to express one's admiration: therefore, be it left to the sensation of each observer.—What a cave! what a person, silence! what indeed all the images! the placing the cave in Arabia Felix: what judgment.

St. 94. Divine writer indeed: not only the invention of the whole is immense; but one might write a folio on the dignity of each word.

St. 98. Here the poet seems inclined to divest himself of his pompous machinery, and shew us, he only put it on, to paint in poetic manner, the expedition and secrecy of Rinaldo's marching his forces.

St. 99. What can be nobler, than such manner of signifying the great multitude? Here I can not help remarking a note the ingenious doctor Newton has given us in his edition of Milton, Lib. 5. l. 44.

—Heav'n wakes with all his eyes.

"Here again he has his master Spenser full in view, B. 3. Canto 11. St. 45."

—With how many eyes high heav'n beholds, &c.

Had the learn'd editor been conversant with Ariosto, he would rather have refer'd to the Protodidascalus, whose root seems not to be meliorated by transplantation into our English soil; which opinion is submitted,

*E per quanti occhi il ciel le furtive opre
De gli amatori à mezza notte scopre.*

And with how many eyes the furtive ways
Of midnight lovers the bright heav'n surveys.

And here, it may be permitted me to sympathize with the worthy editor, on the irreparable loss of Mr. Thyer's interleaved book, which we are de-

priv'd of by the carelessness of the carrier on the road, for the specimens give us to imagine, there could be no small merit in that gentleman's elaborate strictures. It is somewhat particular, that no premium should have power sufficient to regain such a valuable manuscript: Is it not reasonably to be suspected, it must be fallen into some hands that are averse to letting the world know, how much our great English poet is obliged to his predecessors of Italy; and hereby deprive us of seeing how well the former knew to choose, alter and adapt to his different purposes? as, according to the reverend editor—"he, Milton, was particularly skill'd in the Italian, which he preferred to the French language, as all the men of letters did at that time in England."—And indeed not only to Spenser and Milton may be applicable the lines of Manilius,

—*Cujusque ex ore profusus
Omnis posteritas latices in carmina duxit,
Annemque in tenues ausa est diducere rivos
Unius fecunda bonis.*

St. 100. 1. What elevated thoughts! what pomp! what sublimity!

St. 110. 11. 12. What a dreadful confusion! horrible description of this siege, quite to the close of the C. but, perhaps these three and the final two may have some particular touches: tho' indeed the whole is superlatively shocking.

St. 116, etc. Can action be painted in so lively colours! what bustle! what croud! what fury! what imagery of Rodomont quite thro'! how infatuated with rage, not only towards man, but even towards the Supreme.

St. 120. Mallea, a low, marshy place in the Ferrarese, on the left side of the Po, remarkable for wild boars.

St. 128. What fire! what rapidity! how full of formidable circumstances.

St. 133. The whole description of the preparations for the mine, and springing it, is wonderfully noble; but this picture of horror continued in the next St. is amazingly striking, and the poet has express'd it accordingly.

A M E N D M E N T S.

St. 3. l. 5. Youths to follow were not slack,

St. 21. l. 2. and his head to decline.

St. 43. Durindan once Almont in value held,

Hector first did

[sent,

St. 44. l. 7. Them to their deaths in multitudes he

St. 51. l. 7. and maids, who were

St. 56. whereof himself t'avail,

St. 60. l. 3. his face L. 4. sometimes her eyes,

St. 96. l. 8. Nor, that a miracle 'twas, any did

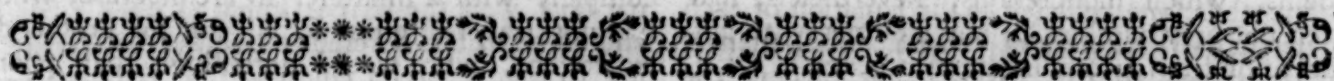
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ERRATA.

ERRATA.

St. 3. return, St. 7. *posiam*, St. 8. *Fiordiligi*,
St. 21. Catalans, brigade, of king d. before succeed,
more, Navarre: St. 20. l. 2. who, bound, him light
St. 21. Brunel, find, St. 25. Algiers l. 6. goat's d. bull's
muovo St. 50. tears, flowing amain l. 6. current, St. 65.

l. 2. *ch'io* St. 68. l. 1. *che'l* St. 70. *Che perir*
lasci St. 93. l. 8. *fi regge* St. 108. Dard'nel St.
119. furibund, St. 120. *finestre*, St. 125. *Pro-*
venzal St. 128. extends l. 6. to seize:



CANTO XV.

HOW elevated, as well as judicious, a method of resaluting his patron: showing, he has nobly persu'd the maxims, which his poet has lay'd down in sententious brevity: maxims, which ought to be imprinted in the heart of every prince and general.

St. 9. Fin. moi. Gay and graceful manner of introducing his digression.

St. 21. l. 5. 6. Our poet means doubling the Cape of Good Hope.

St. 22. l. 5. 6. The Streights of Gibraltar.

St. 23. The discovery of America grandly set forth.

St. 27. Cortez, the Spanish general at the conquest of Mexico.

St. 31. This Andrew Doria, whom Ariosto so highly celebrates, was invited by his friends to take the opportunity, which offered of seizing to himself the sovereignty of Genoa; but he gallantly refused it, and conducted the emperor Charles V. thither, and reconciled the Spaniards, who had hitherto been mortal enemies to the Genoese. On this account the emperor made him his chief admiral, in which post he behaved with consummate bravery (which to be sure is a good thing in an admiral) and his very name was dreaded by the Turkish Corsairs. Vid. Paul. Jov.

St. 37. The Magi, a sect of the Persians, who usurped for a long time the sovereignty there, and call'd a haven by their name.

St. 41. This is in reference to Boiardo.

St. 46. Such a reply is much to the honour of our countryman; and tho' he was possessed of his

enchanted horn, his not knowing the success it might have with so formidable a monster, whose power he could not be acquainted with, renders his action brave, his sentiments heroic, and his calculation noble, in the next St.

St. 49. Horrible picture, suited for the pencil of a Spagnolett.

St. 50. What variety of striking similes, how natural and noble.

St. 59. This fiction is here charmingly introduced: sweetly carried on.

St. 62. Elegant and natural imagery, and circumstances, which give a surprizing life to the story, and make us perfectly conceive ourselves upon the very spot.

St. 66. This story of Orril is one of those, which Ariosto has cast in to entertain his readers, by enlivening his poem, lest it might prove too pompous and grave: being intended for a banter on the fable of the serpent Hydra, which, as the poets undoubtedly assur'd us, as oft as its head was cut off had more came anew.

St. 70. Admirable simile given us in order to our forming a just idea of Orril's nature and abilities.

St. 73. He jokes on the notoriety of his own fictitious story, and continues his merriment with an air of seriosity.

St. 81. 2. 3. An enterprize indeed of the most extraordinary kind, the incidents of which the poet gives us with no less accuracy, than spirit, for fear the verity of his narrative should be suspectable.

St. 84. Ariosto, instead of taking the indulgence, allow'd in a long work, of sleeping, still prefers.

prefers laughing: his choice must be the more grateful to his readers.

St. 87. Exquisitely high - finish'd picture in all points.

It must be manifest to a very moderate intuition, that great part of this admirable performance is intended (as is elsewhere hinted) for banter upon romances, as well as for latent satire on those improprieties, which had been committed in the sublimest and most regular epic poems, which indiscretions, nevertheless, had been not only overlook'd, but had met with approbation from succeeding ages in general.

Whoever considers the fire, invention and science of Ariosto, with suitable attention, and unbiased judgment, will scarcely doubt his abilities for composing an exact heroic poem; if his power should be suspected, let his superior be proposed to us.—But to infer, that he could not, because he did not, is by no means a consequence to be admitted. Had he, in that age wherein he lived, exhibited such a work, his nation would not, as they were then disposed, have afforded him readers; nor could he have pursued, in a performance circumscribed by those rigid laws, his plan of ridicule on the various points, which he intended to lash in general: and in particular, set in contemptible light the romances and fictions of Chivalry

and Love, which he apparently conceiv'd had hurt the discretion and enervated the minds of the numerous followers of such studies. Wherefore on the whole, they, who consider him partially, and without having his whole plan in view, resemble the young Virtuoso, who, on his return from Rome, condemned the obelisk at the Vatican, because he fancy'd, with some of his optic glasses, he could detect some flaw in the top of that sublime curiosity: and I remember once being in company with a smatterer in architecture, who had not travelled quite so far for his profound experience, who would not allow, that poor Sir Christopher Wren had form'd for us a noble fabrick, because some freeze, cornice, or other member in the front of St. Paul's was not to his goût.

St. 98. How excessive curious in all his proceedings: there is great peculiarity in presenting the spurs of our patron faint to the English duke.

St. 101. This story is begun in Boiardo.

St. 102. Byzantium, which the emperor Constantine almost entirely built anew, and made his place of residence, which, tho' now got into the hands of the Turks, retains its name to this day, viz. Constantinople.—It was gained by Mahomet II. An. 1453. The Turks call it Stambull.

A M E N D M E N T S.

St. 18. sea, with'd she'd to him make known,

St. 19. But because here itself extends so wide
Meridian forward throws

The Ethiopian

St. 22. l. 5. The shores some

St. 28. steed, from the post starting last,

St. 31. prowess, shall scour ev'ry sea:

That where, from Calpe to the Nile, they hear
trembling fear.

St. 32. I see, the premium of his victory

St. 60. l. 5. e'er wrought,

Or hammer, thing so fine was never made.

St. 61. l. 5. Astolf went on, till to him were

now quite near:

St. 62. The monstrous giant's figure to descry:

St. 67. Alone was Orril; they him so surround,
That his defence

St. 75. When him, who thus the giant bound led on,
To be the knight o' th' leopard they made out,

l. 8. They him accost

St. 78. To such as thought on't, which a dream

St. 83. l. 7. Up by the Nile bearing it, flies

St. 93. l. 3. And not have turn'd off from the shore

St. 105. l. 1. however, not of it to speak

and go alone were best,

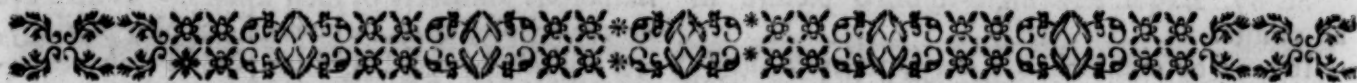
l. 3. thence to take

E R R A T A.

St. 1. l. 1. 'tis, St. 30. your sea. St. 35. view,
St. 56. of steely d. tho': St. 96. l. 7. And them

St. 101. love, St. 105. Aquilant,

C A N T O



C A N T O XVI.

R Efin'd manner of setting forth his own science in the calamities of the amorous state: excellent way of paying his compliment to his mistress: is there female hard-hearted enough not to think, he deserved compassion?

St. 9. Our age affording no such characters, it is to be feared the poet's description of Origil in these six Stanzas, and the effect thereof may appear too incredible.

St. 16. He alludes to her treacheries, which are more fully related in Boiardo.

St. 17. He proceeds on the dreadful assault to the moiety of St. 26. with different transitions; but sticks to his painting the horror of Rodomont's fury and deportment in lively colours.

St. 23. Typhoeus, a giant fabled to have undergone the same fate of Enceladus, mention'd C. 12. St. 1. This is supposed to have been in the island of Inarime, now call'd Ischia, in the kingdom of Naples. L. 6. The phalanx now us'd indeterminately for any considerable part of an army, consisted originally, among the Macedonians, of 16,000 select men.

St. 26. In this last moiety and the following, as it were to take a little breath, he describes

Paris as it was in his time, which may perhaps have stung Voltaire so as to make him abuse him.

St. 32. to 38. inclusive. Lofty and well adapted speech of Rinaldo.

St. 36. The reward, which the Romans used to bestow, for the cause there mentioned, being a crown of oaken boughs, call'd by them *corona civica*.

St. 47. 8. Ariosto inclines to give us some merriment, and indeed in good time, to relieve the mind, that has been on the stretch. This king of Oran is a fine creature; but the horse seems the more respectable beast.

St. 56. 7. 8. Glorious Stanzas: what confusion! what fermentation! what painting!

St. 79. Cirene, a noble city of Lybia, which being a province of Africa, the African people are here meant.

St. 80. How nobly concise, as occasion requir'd, speech, and yet how nervous and significant.

St. 86. 7. Tremendous message most dreadfully describ'd.

St. 88. Exquisite fine simile.

A M E N D M E N T S.

St. 10. Reward you her, who loves and worships you?

St. 57. Vast shadow does all round the

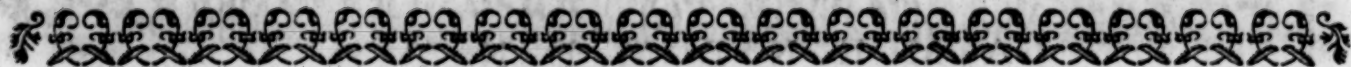
E R R A T A.

St. 1. l. 5. That, if
Matalista,

St. 18. l. 6. *abbian d'avere*,

St. 21. l. 3. and those, small

St. 65. Eteare St. 67.



C A N T O XVII.

TRULY grand beginning, and finely adapted to the state of his own country, as well as instructive to future ages and nations; unless they can be able to persuade themselves, that Providence is only an imaginary thing, and that the Supreme Ruler of all things submits his power and authority to what we call chance.

St. 4. Thrasimene, Cannae, Trebbia; places where Hannibal made such dreadful slaughter of the Roman forces, from one of which he sent home to Carthage three bushels of rings, for a token of his immense victory.

St. 12. There can scarce be a more terrible description form'd, than this appearance of Rodomont and those within the palace looking at him. Let his attack on Paris throughout be compar'd to what Pyrrhus does at Troy, and then decide which poet's imagination is the most elevated.

St. 18. 9. 20. 1. Most charming description. He sets before us, first, the most delicious spot, and then enriches it with the most consummate pomp and pageantry, within and without. What a spectacle!

St. 29. This story of the Hure is partly a very trite subject, in Italy; the nurses threatening to throw their children to him, if they won't be good, &c. Our author being inclined to shew his extraordinary talents, and according to the English proverb, make a savoury dish out of a joint-stool, has wrought it up in emulation of the two confessedly supreme poets.

St. 39. Ariosto manifestly intends a banter on the Polyphemus, by this introduction of the Hure's good lady, which he seems to have as much right to do, as the amender of Shakespear's play of the Tempest had to exhibit the sister of Caliban, the fair Sycorax.

St. 40. 'Tis said the poet apply'd this l. 8. to his Hure, from the usage ever observ'd among the Cannibals.

St. 49. l. 5. 6. The seriosity of this tale, so kept up, confirms the poet's intended merriment.

St. 63. three last lines. Elegant preciseness, as to the exact time of this important incident, in the solemn and undoubtedly veritable narrative.

St. 68. Who would profess himself so obstinate a sceptic, to doubt the credibility of this testimony, given by one who is so discreetly cautious, that his guests may not be misled by any misrepresentation in a history of such dignity, which really gave rise to such a glorious festival, to be regularly continu'd in his country every fourth month? L. 3. 4. Calends are the first day of every month; the ides are the thirteenth of some months, and fifteenth of others, put here indeterminately, as if the poet jocularly meant it not material to signify what length of time Norandin remain'd in that confinement.

St. 73. What a glorious as well as satirical apostrophe is this, for seven Stanzas, to the Christian princes and states, ending with the pope.

St. 93. Here commences the finest account of a tournament that ever was set forth, containing thirteen Stanzas, with infinite life and variety.

St. 119. How beautiful a fabric, sweetly situated: and the landscape all about it, touch'd up with all particularities to strike the imagination, demonstrate Ariosto to be a consummate artist in all sorts of paintings, which he would set before us.

St. 129. By ancient nurse, the poet means the earth, from whence the first man came, and by the fruits of which we are all nourished, so he calls it, C. 2. St. 33. *antica madre*, the ancient mother: or else he means the water, which according to the doctrine of Thales the philosopher, was the principle of all things: for to those on land, the sun, when rising, appears to come
I out

out of the earth, and to such as are on the sea, it seems to rise from the waters.

St. 131. In this and the three subsequent Stan-

zas, the unjust disgrace of Grifon is inimitably described.

A M E N D M E N T S.

St. 65. l. 3. till in his shady site
 Upon the grafs,

St. 106. l. 8. As better skill'd, in

E R R A T A.

St. 2. l. 3. *esaltò* St. 4. l. 2. *abbia* St. 7. l. 6. none?
St. 14. l. 8. own? St. 19. l. 1. bright, l. 6. *Pacque*
nanfe St. 22. l. 6. on them L. 7. them St. 29. l. 6. *sia*
dimostro! St. 36. l. 3. Finding around, in St. 43. l. 4.

e al mal, St. 52. *C'ho di* St. 53. l. 3. *pelle in* L. 4.
For he would St. 59. l. 6. *à gir* St. 67. moon d.
morn St. 72. l. 4. *à due* St. 94. *Ch' intiera* St. 106.
ter l'obbrobrio St. 133. l. 6. other did do,



C A N T O X V I I I.

CAN words give, in politer manner, an encomium on his prince's indulgence to freedom of access? on his justice, prudence, and other virtues? the second Stanza it is most probable, is relative to the subject spoken of and refer'd to in C. 3. St. 61.

St. 7. l. 6. The scouts: in the original *Talacimanni*: this is a Turkish word, which, if possibly to be introduc'd in the translation, could have no good effect, and must have been unintelligible. As the Turks prohibit the use of bells, when they want any sudden notice to be given at great distance, they cause people to mount the top of their mosques, and with loud cries perform the same, who have the aforesaid appellation.

St. 14. 5. Most magnificent comparison, grandly enrich'd with circumstances.

St. 19. Most exquisite simile.

St. 27. How bold and artfully severe on the monasteries, that they only counterfeited, when discord was not with them: the excellent book taken to pieces by the Observer Observ'd, complains Ariosto does not personify the passions; can there be a more complex piece of satire?

St. 30. Masterly disposition, making discord

and pride in person the grand movers on Rodomont's mind, and jealousy to complete the operation.

St. 33. Exquisite jealousy! what true poetic dignity in her significant embrace.

St. 34. Can the passions be exhibited in grander imagery? and what a simile follows! in which beautiful introductions and compositions, he excels the whole world, so that to do justice to each, each might demand a volume.

St. 38. l. 6. Term used in the game of chess.

St. 43. This short and spirited speech contains the whole substance, that could have been uttered on such an occasion: and his falling instantly to action shews the hurry he was in.

St. 49. 50. 1. Sweet character and speech of Dardinell, and the sly poet generally does due honour to his own merit, by making such speeches productive of good effect.

St. 55. l. 2. Tho' the poet scoffs his invocation, yet he chooses afterward to give him success, which, the more to dignify him, may be signified the effect of his own personal prowess, for a future important occasion.

St. 65. Horatius Cocles, who, when the Romans

mans all fled, oppos'd the whole force of Porfenna king of the Etrurians, from entering Rome, on the bridge, till it broke down under them, when he leapt into the Tyber and swam safe to shore.

St. 66. Our poet must, as oft as the subject admits, cast a peculiarity of grace on his figures: what a noble, open, grand attitude is Norandin describ'd in, and suitable to his gesture is his frank confession of his error, and generous offer to make amends: nor is Grifone's ready forgiveness and conduct thereon, less amiable.

St. 69. l. 4. The holding forth the hand, in the previous St. as a signal of truce, is quite noble; but the attitude of Grifon, in this line, is inimitably grand and picturesque.

St. 88. 9. Extremely lively and natural the violence of the populace, which was as much exerted before, tho' in a somewhat different manner, against Grifone.

St. 93. One would not presume to assert the poet meant, by Lucina, other than the wife of Norandin; but if we might suppose it to be the goddess of child-birth, how elegant would it be, that Origil's punishment was postpon'd or remitted, on account of her pregnancy.

St. 103. Tithonius the son of Laomedon king of Troy, fabled in his youth to be beloved by Aurora the goddess of the morning (the meaning of which is, he was an early riser) which love she continued till he was of a vast age, and then she caused him to be taken up to heaven, that he might be constantly with her.

St. 109. This is to be read in Boiardo.

St. 112. A most noble manner of describing Marphisa's warlike disposition.

St. 115. The surprize of this numerous assembly is grandly introduc'd.

St. 121. l. 5. 6. Concise, satyric, but just, touch upon the populace.

St. 125. The grand character of Marphisa set forth, and related in a fine manner here and in the next Stanza.

St. 138. 9. And o' my word, it was worth their while to land for the sight of such a spot, as the only reading the so engaging circumstances thereto relating captivate the imagination.

St. 141. and the four following. Most glorious description of a hurricane. All the different accidents, which may distress, all the different functions of the sailors, which may aid, in short every particular mark'd with vast exactness and fire, as well as elegance.

St. 148. Glorious manner of challenging, and more glorious one of accepting, being more circumstantial. And sweet retort of the opprobrious word—*Youth*.

St. 153. In order to dignify the fall of this young monarch, the poet casts in two sweet similes together.

St. 154. What a lofty comparison, admirably suited.

St. 162. Beautiful, in various circumstances.

St. 164. Worked up by delicate degrees to a noble Climax.

St. 165. This whole episode should be compar'd with Virgil's Nisus and Euryalus.—To make proper annotations here, each Stanza must be transcribed.

St. 173. Ariosto, in the nice circumstance of slaying enemies, when taken by surprize in their sleep, has made use of marvellous circumspection: C. 9. St. 4. Orlando had the same opportunity, and yet disdains the putting it in practice; wherefore, it was necessary here to assign an irrefragable reason for such a counter-conduct, or his judgment must have been impeached of an inconsistency: it is therefore manifest, that their deportment was just and natural, thus actuated by desire of obtaining vengeance for their dead king, towards whom their love was so highly demonstrated: on the other hand, Orlando, who had no such pungent motives, is as naturally influenc'd by that generosity which is so conspicuous in his character. It is apparent, our poet had an eye to the Nisus and Euryalus of Virgil, whose characters are blemished by acting like the former, without having such motives for their sanction; and who ought to have acted like the latter, as they were only in the nature of envoys to pass secretly, through the silent camp, and not risque a discovery of themselves and nullity of their errand of such high importance, by stopping, for either slaughter or plunder.

St. 178. Elegant touch, in the final couplet, to heighten the character of Medor.

St. 182. These two initial lines seem to be a refined sarcasm on the Nisus and Euryalus (as just before was hinted) as to their condescending, at so critical a juncture, to incumber themselves with pillage from their enemies.

St. 184. Said by the poets to be called Luna, in heaven, Diana, on earth, and Proserpina, in hell.

St. 187. With what art and delicacy is Medoro's character touch'd and heightened, by assigning

ing the reason for his restraining the violence of his lamentation!

St. 192. Can words, can invention form a

more concise, or a more compleat description of a gloomy wood! how picturesque.

A M E N D M E N T S.

St. 24. l. 6. At seeing, left, as lost,
St. 31. l. 2. was project sh'ad in thought:
St. 63. Fin coup. left thigh
was, nor had of breath supply.
St. 65. l. 5. Horatius St. 71. l. 3. that foreign
Greek agen,
St. 84. l. 4. Grifon, no wrong was done
St. 91. l. 1. where ne'er yet arose
Grifone from his bed,
St. 110. l. 8. And them, fans ceremony, down
she rends.

St. 132. l. 5. bravest one
St. 133. l. 6. Marphise desir'd to be and went
their beat:
St. 136. l. 2. A breeze at its first haven to them
gave,
St. 137. l. 3. a north east blast
St. 139. l. 2. Wat'ring, a little fertile riv'let strays:
St. 143. l. 3. runs about, on his shrill pipe does
blow,
St. 148. l. 7. contentious care,

E R R A T A.

St. 20. l. 4. willow's St. 39. l. 2. spreads St. his St. 108, things and rare. St. 133. l. 5. of d.
68. l. 3. thee, St. 70. l. 2. agen; St. 74. l. 1. in St. 154. l. 4. down, St 158. l. 8. banners,
he such a L. 4. Barutti [both in Or. and Transl.] L. St. 179. l. 7. For as their bodies were,
7. Lizza, St. 76. by the king's St. 80. Martano, d.



C A N T O XIX.

THIS introduction gives Ariosto a fine occasion of setting forth his personal fidelity, and lashing his insolent and envious enemies at court: on which he breaks off with great art and freedom of pen.

St. 6. The reader, whether acquainted or not with the original, will excuse my remark, how judiciously Ariosto, to celebrate the character of Medor, distinguishes him from Cloridan, in their deportment towards the body of their dead king; making the latter, in the 189th St. of the foregoing C. use the word *gittar*, to cast down. — And in the next St. he himself uses *gittò*, he did cast down. Whereas, speaking of Medoro's action, he says *L'ha riposato*; which beauty is endeavoured to be marked in the translation.

St. 12. The story, alluded to with great judgment, is as follows: Creon (afterwards king of Thebes) was father of Jocasta, who married

Laius, then king of that place, by whom he had a son Oedipus: and Laius being told by the oracle, that his son should slay him, gave him to a shepherd, to be put to death; but, he compassionating the infant, would not kill him, but cast him where he imagined he must perish; but a herdsman of Polybus, king of Corinth, finding him, that king and queen, having no child of their own, bred him up as such. Oedipus finding, when he grew up, that these were not his parents, would seek his fortune, and unhappily met his father, and, unknowing, put him to death, and then, ignorantly also, married his own mother, by whom he had two sons, Eteocles and Polynices, and a daughter named Antigone. Oedipus discovering his mistake, tore his own eyes out, and was led about by his daughter with great tenderness; but the two sons fell into such fury about seizing the kingdom, that they

they killed each other: thereupon their grandfather Creon took the sovereignty, and commanded the two brother's bodies should not be buried, but left for the birds and beasts; but Antigone coming there, buried her brother Polynices, of whom she was extremely fond: this as soon as Creon was informed of, he ordered her to be buried alive; which, when Hæmon, Creon's son, saw, who was in love with her, he killed himself at the tomb, whereupon Eurydice his mother, died for grief.

St. 17. This is one of his ludicrous apologies, for his discontinuance of the story; at once marking the skill of his own texture, and bantering any who should presume to censure it.

St. 21. Pretty, though concise, compliment on the art of surgery.

St. 25. Our wounded youth surely deserves not only the good offices of the shepherd, but the more important regard of Angelica, by his laudable conduct towards his deceased king and friend.

St. 30. Rucelli here makes a remark too ingenious and just to be passed by, on this, which he says he must ever call *Divine poem*; but it is too long to be entirely recited: it is as to the great circumspection of the poet, in regard to the only two legal marriages, which Ariosto gives us. That of Ruggier with Bradamant, which, being in honour of the house of Este, he works up to the highest grandeur, and concludes therewith. As, by way of contrast, this is humble, and as all circumstances rendered it impossible to be otherwise, he only relates the violence of Angelica's passion, and her resolution to apply to Medor, which application must have been indelicate; so he stops short with this noble apostrophe to the lovers of Angelica, in the two following stanzas, meaning thereby to dazzle the attention of his readers: for, as Angelica had so great a share in the catastrophe of his poem, and more particularly as to his poetical heroine, it was unsuitable she should debase herself: on the other hand, as he had already exhibited so many illegal amours, he could not make his Medor utter any thing but what must be common; so he amuses his readers by the introduction of that parade of her royal lovers; and, as it were, insensibly deludes them, as to her advances, or Medor's reply, and starts suddenly to the fact, St. 33. which he declares was in due form, and honourable, not without fixing the stamp on Angelica's vir-

tue, which he has hitherto suffered to be respectable.

St. 35. Allusive to the fourth Æneid of Virgil, where Æneas and Dido flew, from the violent tempest, to the cave, and performed the contract, supposed to have been agreed upon between Juno and Venus.

St. 43. Grand continuance for eleven St. of the tempest began in the former C. mixt with rich and delightful incidents.

St. 48. This must have been some sanctuary, or chapel, dedicated to the blessed Virgin, and celebrated in Ariosto's time; but the several commentators speak doubtfully of its locality: some think it to have been in Friuli; but others say more positively, that Ettan was a place in Palestine near Jerusalem, where the holy Virgin was born; and add, that her image, and the sacred house where it was set up, were transported to Loretto, to which place people vowed to make pilgrimage.

St. 50. This phenomenon of fire, flashing on the tops of the mast, or on the highest part of the ship, is attempted to be accounted for, by the natural philosophers; but the Catholic mariners esteem it a miracle performed by their patron St. Hermo: when it is a double light, it is said to prognosticate calm weather; but when single, the reverse.

St. 59. By Astolfo's deportment, our poet artfully marks out in what manner he would have his reader receive this whimsical relation.

St. 66. Cumea, one of the ten Sibylls, which persons are insisted upon by the learned to have, in reality, existed, and to have predicted the coming of our Blessed Saviour. Aulus Gellius gives an historical account of this Cumea and her works: but the poets have annexed their fables concerning her, viz. That Apollo was in love with her when a virgin, and would grant her any desire: that she thereupon took up a handful of sand, and requested she might live as many years as were grains therein contained; but having forgot to add thereto, that she might not decay with old age, she declined, in length of time, till she remained only a voice.

St. 71. The English tongue supplies no suitable word for *piazza*. The French call it *place*; but that is not to us satisfactory, being quite a general word; so it is rendered, in this translation, either *square* or *plain*, as occasion requires. By custom, the cloysters in Covent-Garden, go particularly

ticularly under that denomination; whereas it properly belongs to the area, and not the arcade, and is equally applicable to Hanover, Grosvenor-Square, &c.

St. 74. Alluding to the famous knot called the Gordian, from one Gordius, who was once a husbandman; but by the oracle of Apollo, being the first that entered the temple, he was constituted king of Phrygia: whereupon he hung up his cords, used before in his business, in the temple, one of which was tied in a peculiar hard knot; and it was predicted, whoever could loose that should reign over that country: it being brought to Alexander the Great, he drew instantly his sword, and cut it through, thereby either to fulfil or frustrate the prophecy.

St. 78. My English reader will pardon, in this laborious task, the liberty taken of using a French term, which is now familiar among our architects for the front of a building: the c should have been printed thus ç, and sounds the same as our s. L. 5. *Di verso il freddo plaustro*,—from the cold waggon i. e. from the northern side: the Bear star or Charles's wain, where the seven stars are astronomically, may one say, fancifully sup-

posed to be five for the carriage, and two to represent the oxen that draw it.

St. 79. Emblem prettily thrown in, in order to take off any blemish from the young warrior's character, signifying his displeasure at the service he was in, and what he was therefore enjoined to perform; as he afterwards more particularly relates in Stanza 31. of the next Canto, as to their law in general, and after as to his own particular Stanza 61. &c.

St. 84. A bold and unexpected short simile, yet full of propriety and significance.

St. 85. Fine figures throughout.

St. 89. Entertaining method of bringing in so generous an offer: Marphisa's reply no less gallant and uniform with her constant character.

St. 94. &c. A wonderful high-finished combat this.

St. 99, 100. Ariosto doubtless had observed the heroes in general of Homer fight, with the ferocity of dogs, and with almost as little rationality; therefore, to signalize himself, throws in from time to time such beautiful converse, soliloquies, and reflexions, as these, which will scarcely be found equalled in the most celebrated poets.

A M E N D M E N T S.

St. 21. l. 5. As father us'd such science to impart,
And without book leave to his family)

St. 47. l. 1. with greater cruelty, on the third day,

St. 62. l. 5. Bearing foreright, the

St. 70. l. 6. Makes them the rope take, which to

St. 77. l. 6. Of thousands, bridled, saddled, chosen out,

Which at Damascus,

St. 81. l. 2. To th' meeting, bore

St. 100. l. 8. That he'd not

St. 107. l. 1. Without reserve, they th' invitation took.

E R R A T A.

St. 16. l. 2. *disdegno* St. 21. l. 3. study, St. 24. blends, juice St. 43. gave the St. 44. l. 6. go: St. 62. l. 2. view, St. 70. l. 6. *e le fa* sent,

St. 72. females, St. 75. l. 3. *diffé*; St. 85. l. 2. *poi lo*



C A N T O XX.

A Rioſto is certainly the moſt refined praiſer and ſevereſt blamer, that ever wrote : proofs of this are herein innumerable. He is conſcious, that notwithſtanding the ſeeming extravagance of Marphiſa's character, her pride, her ferocity, &c. She never does one act, that has not the ſanction of generoſity, juſtice, and ſtrict honour. How nice and elevated then is his compliment ?

St. 1. Harpalye and Camilla, two warlike females mentioned in Virgil : the former remarkable for relieving her father from bondage, by her valour, without a ranſom. Sapho and Corinna, two famous female poets : the latter Ovid's miſtreſs ; the former Grecian lady, ſaid not to be ſtrictly confined to one.

St. 15. The iſland of Crete, in the time of king Minos, contained an hundred cities, and was therefore called Hecatompolis.

St. 20. Arioſto ſeems to be a great connoiſſeur in the matters of Love.

St. 55. Arch ſatiriſt, to render ſo feeble the hearts of the juvenile part of the female commonwealth.—All, that are acquainted with the ſex, muſt know, their ſeverity renders this account groundleſs and improbable.

St. 62. In this and the two ſubſequent glorious Stanzas the poet ſeems to demonſtrate his intention to diſſipate any luxurious imaginations, which may have been rais'd in his too unheeding readers, by a ſcene, which he rendered a little pleaſant, only to betray them into that ſhame, which his more juſt and nervous moral muſt compel them to ſuffer on this plain conviction of their error, in ſetting an eſtimation on a ſtate of life unworthy a brute of dignity, much more ſo of a rational creature.

St. 71. It was impoſſible in our language, to find out a ſuitable word to expreſs the enclow'd place us'd for their combats ; ſo I have preſum'd to adopt one : the ſenſe of which, I might flatter myſelf, the context would make clear, without this apology.

St. 73. Spoke like thyſelf, my choice ſpirit, Marphiſe.

St. 77. Arioſto is determin'd to ſet before us a true heroine, no leſs glorious in her reaſoning in the next Stanza, which he takes care to point out, in the ſubſequent one.

St. 82. Calliſto, the daughter of Lycaon, king of Arcadia, ſaid by the heathen mythology to be taken up to heaven by Jupiter, and made the greater Bear Star, call'd alſo Charles's wain. The ſtory is farther related ; that Jupiter having debauch'd Calliſto, ſhe had by him a ſon nam'd Arcas : Juno transformed the mother into a Bear, and the ſon unknowingly, as he was hunting, ſhot her ; ſo Jupiter made the one the greater, and the other, when he dy'd, the leſſer Bear Star. The poet deſcribes in this manner the break of day, as that ſtar appears not till juſt at morning. It is remarkable, here it is call'd *Aratro*, and in the preceding C. St. 79. *Plauſtro* : the firſt meaning a plough, the latter a waggon ; but this will not appear ſo extraordinary to us, when it is obſerv'd, in ſeveral counties in England, thoſe two words are uſed in common for both.

St. 88. Exceſſive grand the deſcription of the horn, and the effects of it. The dreadful ſimile in the next Stanza is marked in an inimitably fine manner.

St. 90. and next moiety. What a lively and glorious picture of a terrify'd croud in an amphitheatre.

St. 100. Malea, a promontory in Liconia, dangerous to mariners, as well on account of the rocks, as that the winds ever blow obliquely thither.

St. 103. Elegant and noble reflection.

St. 119. The merriment of Zerbin upon ſeeing ſuch an odd object, as the woman ſo ſtrongly deſcribed, and the ſubſequent deportment of Marphiſa, and her manner of forcing Zerbin to combat, as being by him offended, are all extremely entertaining, and of a peculiar turn. It may

may here be remark'd, what immense art the poet has us'd in regard to the behaviour of this heroine; she is singularly proud, valiant, furious, and yet throughout the whole poem, though she has a multitude of adventures, her conduct is never once to be censur'd, as unjustifiable.

St. 125. Marphisa having taken offence at Zerbin's raillery, the poet gives her a pretty opportunity, by the two opposite ways of reasoning, to render it unavoidable for him to give her satisfaction in the Tilt.

St. 128. Arch manner of imposing her severe injunction.

St. 132. 3. How beautifully turn'd are his unhappy reflections!

St. 139. This is one of the five comparisons, which the censorer before-mentioned has extracted, in order to cast a blemish upon Ariosto's glory, extracted out of an infinity, conceived with the richest invention, adapted with the nicest accuracy, and wrought up with the utmost elegance. Whoever could wish to see this Stanza and the whole poem vindicated from groundless aspersions, should have recourse to the Observer Observ'd.

A M E N D M E N T S.

St. 19. l. 7. and here without annoy,

St. 40. l. 2. As yet, dear Lady,

As that, in other parts, your sex possess,

St. 83. l. 8. some, some on their manag'd courfers prefs'd.

St. 102. And leaves to chance the journey, she sets on.

St. 111. All for this fair were,

E R R A T A.

St. 19. l. 8. *del furto* St. 41. l. 6. *possa* St. 49. shew'd, L. 4. moan, St. 82. l. 8. take o'er the
l. 1. *abbiam* St. 52. l. 8. more, than ye, St. 72. St. 87. l. 4. *Quel di* St. 111. l. 4. *Bradamante*
l. 3. *facciam* St. 77. l. 2. I'm of my St. 79. St. 112. l. 5. *gli dissi*



C A N T O XXI.

THE poet nobly lays down his precepts for keeping our promise inviolably, and strenuously enforces them in an exalted method.

St. 13. Ariosto gives scope to his fertile invention, and entertains us with a beautiful novel, in order to remove the concern we might suffer for this poor gentleman's wound, which is so cruelly and unjustly occasioned by this vile woman's falsties.

St. 16. The Acroceraunian promontory of Albania on the Ionian sea, call'd, in imitation of Horace, infamous, from the number of shipwrecks suffer'd there.

St. 53. Most noble simile: how finely adapted to the agitations of a fluctuating mind!

St. 59. Perhaps the finding out such an opera-

tor might not be attended with great difficulty: we cannot pretend to guess at Ariosto's sentiments hereon: though he seems to give us a hint, by his epithet St. 65. l. 8.

St. 63. On proper attention, nothing can appear more justly adapted, in all its parts, than this simile, and inimitable is the satire, couch'd under the complex, strokes so finely mark'd in the comparing the doctor to the hawk, and Gabrina to the spaniel, whether male or female.

St. 67. Here the poet very judiciously passes by the manner of Gabrina's escape out of imprisonment: it being sufficient satisfaction to the reader to recollect, the consequence of her perfidy (was her being prefer'd to the attendance upon a gang of thieves in the cave, she well suit-
ing

ing such company : as related in the 12th Canto.

St. 71. l. 4. I have found, this phrase is obscure even among the Italians themselves. Ruffcelli makes no remark upon it: Fornari says, it is taken from words us'd by cautious merchants, or else is allusive to obstinate gamesters. The last Venetian edition, An. 1741. contradicts

Fornari, and in that note asserts, 'tis taken from the terms of art in fencing: the preceding text explains the general meaning, and if the word taken from Shakespeare gives it a sort of obscurity, I have at worst afforded an additional resemblance to the Original: but it is hoped, not so hard as to be undiscoverable.

A M E N D M E N T S.

St. 19. That wicked she not even that might know;

St. 42. And what as yet by message h'as

St. 57. Mother and th' priest Ægyptus when he flew,

St. 58. Chang'd of her love the flame, before so

St. 60. Came the old wicked man, who poison

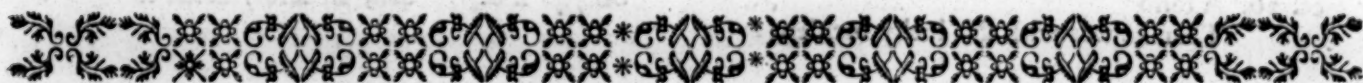
St. 63. By th' dog's approach'd, whom the companion thought

Faithful, who greedy her to pieces tears:

St. 88. l. 5. his vow had been abus'd,

E R R A T A.

St. 1. vestment, put, St. 8. l. 7. *gentile*, St. 40. l. 7. *desi*: St. 57. become,



C A N T O XXII.

IN what sportive way he lashes, begs pardon of the ladies, and then sins again! There is no forgiving such an odd mortal: Fye upon him: no one should have translated such a cruel book into English.

St. 2. One of the daughters of Danaus, being exactly fifty in number, who having married the like number of their kinsmen, by their father's command, slew them all on their wedding-night: except Hypermnestra, who saved her husband Linus.

St. 7. Ariosto seems to take delight in sending his heroes to London: indeed, it is pretty natural for Astolfo, the son of Otho, said to be king of England; but it is not a little particular to preserve such exactness, making him embark on our river of Thames, and so proceed to Calais. The poet had certainly not only studied the geography of England, but the circumstances of the state also, as appears in St. 27. of C. 8. and elsewhere.

St. 34. Our poet quite circumspectly marks

out the suitable medium of discreet behaviour, and takes care his heroine should not be too cruel, at the same time not deficient in proper reserve.

St. 35. l. 3. 4. Finely thrown in: Our poet saw, we were going to condemn his hero for too amorous levity, in so important a point.

St. 42. There is something sweetly engaging in thus making Bradamante, tho' unknowing, feel a sympathetic concern for her brother's danger.

St. 59. Beautiful circumstances thrown in here and in the succeeding Stanzas, preparatory to the grand interview.

St. 73. Ariosto never is unmindful of his promises, and curiously here performs that which he gave us so long ago as C. 3. St. 6. to the thorough satisfaction of his readers, and with fine poetical justice.

St. 79. The good lady keeps up her spirit and character to admiration.

St. 82. The poet shews great circumspection
L in

that Ariosto, as in general he contrives a certain significance in his names, so here has meant, by the appellation given—The person, that had nourish'd up Beauty: an elegant compliment to his heroine Bradamante. Hippalca is, in the next Stanza, a name as properly suited, for one, who is to have the dignity of conducting that celebrated horse; meaning one, that has power to manage that animal.

St. 33. Rodomont's character is here and in the next Stanza highly touch'd: tho' his haughty mind seems polish'd with some glimmering of rectitude and delicacy, by being disposed not to injure a female.

St. 36. But when offended, the poet finishes his portrait, and most naturally makes him speak out in this and the succeeding Stanza, and go off with a suitable rant.

St. 42. Ariosto shows himself a master of characteristics, when with such slight touches he can exhibit so fine an image; and her approach &c. in the preceding Stanza is no less delectable.

St. 43. This is a vile phrase, as Polonius says in Hamlet: but, when it is consider'd, what freedom of diction Ariosto uses, though sparingly, in so large a work, and when it is asserted, no other way could be found out, exactly to translate the couplet according to the plan lay'd down, it is not doubted, Critics, not less severe and sagacious, than the above cited, will judge, the head, that was almost crack'd before that expression was admitted, may be exonerated from farther pelt-ing.

St. 46. Pompous solemnity, wrought up to a noble climax.

St. 47. l. 6. How nice in all his particulars.

St. 59. This little incident of poetical justice must give the reader a pleasing satisfaction.

St. 62. Fin. moi.—Artful evasion of narrative, in order to give more artful poetic incidents.

St. 64. These various emotions of mind in Zerbin, continued through the two subsequent Stanzas—his forbearance from accosting her—his naturally jealous apprehensions, and finally his gratitude paramount to all, are exquisitely work'd up.

St. 67. How charmingly, in this concise, tho' sweet simile, the poet makes it seen, by implication, that Isabella, on her emotion at the sight of Zerbin, is ready to faint: then weeps for joy—which he, seemingly for fear his readers should overlook it, in the next Stanza save one, expressly signifies.

St. 70. Ariosto is admirable in his manner of

breaking off, to avoid ceremonies, professions of gratitude, &c. which, by reason of frequent occurrence, must be flat, and are ever more pleasingly supply'd by each reader's own imagination; so that his very silence is masterly to a high degree, through his contrivance. To this may be applicable what Mr. Dryden says—

Poets lose half the praise, they would have got,
Did we but know what they discreetly blot.
Or as another writer, more closely on this occasion.

Ariosto nicest science does display,
Forbearing that, which weaker bard would say.

St. 75. 6. Orlando is mark'd to us for a man of few words, but what he here utters is the quintessence of fine-turn'd steadiness, of demonstrably great gallantry towards his adversary, and true bravery in himself.

St. 77. Fine attitude, no less fine address.

St. 83. This beautiful comparison stands censur'd for *Comic* and *Vulgar*, in the strange performance so often mention'd: it seems to me, able to stand up for itself and need no champion; if my reader should think otherwise, I would recommend him to the study'd book, the Observer Observ'd, for ample satisfaction.

St. 90. l. 5. Many of these ludicrous turns are thrown in by the poet, to enliven his readers, after some serious subjects, which might not suit all minds; but would any one believe, the translator could be censur'd for close-copying those things, which show the very genius and lively disposition of his author! It is but too apparent, for such cause, it was expedient, the original should stand by him, in a figurative, as well as literal sense.

St. 94. Ariosto's art is manifest, in rendering the old woman such an object of ridicule and contempt in Mendricard's eye, before, terribly distressed as he was, a knight should commit so incourteous an act towards a woman. But this heroine was not over and above ceremonious with a lady of higher rank viz. Doralice herself, at their first interview.

St. 108. There is infinite simplicity in this pastoral, this humble, though rapturous address, of Medor: who, as he justly says, does all in his power to show his gratitude, and chooses two delicate points to go upon viz. Praising the present situation, and praying for the continuance of the same. This also seems an artful preparation for the reader's being shock'd, at the havock, which the enrag'd lover afterwards makes with the so delightful spot.

A M E N D-

ANNOTATIONS ON THE

AMENDMENTS.

St. 2. l. 5. And heav'n, that most times highly does
resent

To see the harmless

St. 8. l. 8. eastward did upon

St. 32. the many things with much instruction

St. 40. l. 3. sufficient, as if many a hundred

St. 51. l. 7. In this no farther evidence was fought,

Suffice, the lord Anselmo such way thought.

St. 78. l. 4. So, num'rous posts I've gone on his

St. 82. l. 2. Half of the shot of arrow from

St. 88. l. 3. who now his head in freedom found

St. 93. l. 3. the haughty fair

St. 114. l. 3. Somewhat recov'ring then,

St. 115. l. 3. Again remounts his palfrey favourite,

ERRATA.

St. 19. l. 3. *Ma qual* St. 39. l. 5. And fees, i'
th' vale, St. 61. l. 3. This, that, L. 4. this, that,

St. 79.

over the

wearing that the St. 105. l. 8. arch,



CANTO XXIV.

INimitably beautiful opening, artfully to relieve the mind, which must have been oppress'd in the preceding Canto: throwing in his sublime comparison upon love, annexing his own solemn confession, repentance, promise of future amendment: sweet writer!

St. 5. How full of invention and entertainment are this and the following three Stanzas? and yet surprizingly dreadful—'Twere pity beside the general rich pictures, contrasts, &c. the particular boldness of L. 6. St. 7. and L. 5. St. 8. in opposition, should pass unobserved.

St. 6. The poet means, by the word *forse*, *perhaps*, to speak doubtfully, whether the pair be quite dead or not: or rather, that they are in so bad a situation, that they may not awake till the last day.

St. 8. Prodigious fine description: the next Stanza no less suitable, than exalted simile.

St. 12. 13. Can there be a loftier assemblage of images thrown together, descriptive of the utmost extravagance of madness?

St. 19. l. 3. 4. What solemnity of fine attitude he casts on his figures: he has given us the image of this ancient ceremonial in St. 69. C. 18. but without assigning any reason; as here he

does, not only to make a variety from the former; but as more proper in this place, as both these are dependants upon Zerbin.—

St. 26. Sweetly modest manner, by various gradations, of giving the narrative of his success over a supposed superiour combatant.

St. 28. Zerbin's deportment is here delicate beyond expression: thus divided betwixt resentment and friendship: at the same time under the restraint of doing at least some justice, not only in regard to his Isabella; but also for the injury, which her protectors had sustain'd.—

St. 30. This is certainly the noblest defence, that ever was made, by a person, that had nothing to say for himself: and Ariosto seems to be of that opinion, when he so artfully makes it productive of such effect, in the way also, which he describes.

St. 38. What a brilliancy to a character does such a benign determination annex!—Though it be fictitious, it warms one's heart.

St. 39. Admirable reflections! generous confession.

St. 40. Ariosto has cast a particular and lively turn to this solemn sentence, and yet it is perfectly just and equitable, and wonderfully satisfactory

factory to the reader ; especially as warranted by the several reasons he assigns for passing it ; as will evidently be discovered on observing all the four stanzas wherein it is contained.

St. 44. Great judgment in distinguishing between Zerbin and the other two injured persons, Almoneo and Corebus, who can't, with such facility and grandeur of soul, pass over Odoric's crimes.

St. 52. These polishes cast on Zerbin's character, setting forth his gratitude, friendship, humanity, generosity, are artfully preparatory for the more strongly affecting our minds, when his valour brings him to his unhappy situation.

St. 57. Elegant plan : gloriously performed : sweetly described.

St. 61. Final couplet.—This alludes to the sixth Æneid of Virgil, where is said to be in the poetical hell a little grove of myrtles (the tree consecrated to Venus,) wherein are assembled the souls of such as kill themselves, or were otherwise slain in the cause of love.

St. 62. Great mastership shown in this and the subsequent stanza, in the two fine similes, as applicable to the different manners of fighting practised by these two warriors.

St. 65. The beauty of this final couplet, and the application in the next St. to his heart wounded by his mistress, is perfection itself in each and every stroke.

St. 75. What art : to set forth the sword of Orlando, when the concern for the loss of it is by Zerbin more sensibly felt than even his death's wound !

St. 77. This whole story is excessive beautiful, and worked up in the most pathetic manner invention could possibly advance to.

St. 78. Tasso seems to have imitated this beautiful final couplet in his *Gierusalem*. Liber. C. 2. St. 34.

duolmi il tuo fato,

Il mio non già, poi eh' io ti moro à lato.

St. 83. How gloomy : how delicate : how moving !

St. 84. Ariosto has been highly censured for the last couplet of this St.—I hope he is as justifiable, as a christian, as he is admirable, as a poet—A person, in his extreamest moments, recommending suicide, is certainly heinous ; supposing that the case :—But, may we not observe in this instance, by way of alleviation, that the great art in wording it renders it not absolutely, but only glancingly hinted to Isabella, with infinite delicateness?—Again, may it not

be supposed the poet might, in great refinement, set forth, that as Zerbin's faculties grew feeble, his tender affection, and his dread for her being violated, thus left alone in such solitary situation, were predominant over his reason now, which before could suggest such noble confidence in the providence of God, enforced with such recent instances of his mercy ? as in the St. preceding—*Io vi prego e supplico*—with the exquisite tenderness that follows :—*Che fin che piaccia*, &c.—Then, *dio vi*—But be this as it will, whether only an alternative or actual death, which is advised, our poet is upon his guard : how elegantly does he give us to understand in the very next St. 'twas only intended for a poetical flower, not his real sentiments?—*Non credo*, &c. My reader will, perhaps, indulge me with excuse if I a little enlarge this annotation, even already, it is to be feared, swollen to too great a length : but my zeal for this superexcellent poet will not suffer me to leave a point of such importance under the smallest doubt with my countrymen ; as it apparently was among his own, even to a kind of blemish on his sentiments.

Let us admit the actual recommendation to suicide.—Have we not, in our own times, a book, whose eulogist it would ill become me to set up for towards others, when I can't find expressions sufficiently dignified to satisfy my own mind ? *A Book*—wherein religion, morality, virtue, are rendered so amiable, and enforced with such delicacy!—Could we suppose angelic spirits capable of being stain'd with pride, an angel's pen might boast of. *The Clarissa*, that inimitable character of sanctity and purity conjoin'd with every human accomplishment, in that stupendously depicted scene, which makes one's very eye-balls start and blood recoil, when reduced to such a dire election, is, we with shuddering horror perceive, forced to that fatal resolution : and, though we tremble lest the villain ravisher approach one step, our throbbing hearts approve her just determination.

This is sufficient, I conceive, to evince the rectitude of such conduct on so dreadful an occasion. Truth and reason are and were invariable : and this, or something similar, might have been the hapless Isabella's lot ; nay, as if dying Zerbin was caused by the poet to speak prophetically, was so—which raises my astonishment at the cavillers against Ariosto's doctrine, and I am even surprized at Ruscelli's endeavouring to apologize for and palliate (whom I seem also to follow)

low) what is advanced in a poem, which, he asserts, he has read attentively such an immense number of times, where the poet is so far from dissembling, that he exalts the act, in this case, as high as imagination can carry him. Vid. C. 29. St. 26. to 30. inclusive.

St. 89. Most glorious consolation: all that could be urged in this so particular and woeful case.

St. 91. l. 3. In regard to this epithet, it might be urged, that it would seem to have sufficient sanction from our use of aquatick and other words of a similar sort: but as I have taken some, and that but very few, freedoms of this nature, it appears more eligible to borrow the shield for my general defence, which Mr. Dryden has so formed and polished as to render impenetrable—vid. his dedication to his Virgil, p. 433, “I will not excuse but justify myself for one pretended crime, with which I am liable to be charged by false criticks, not only in this translation, but in many of my original poems, that I latinize too much. ’Tis true, that when I find an English word significant and sounding, I neither borrow from the Latin or any other language: but when I want at home, I must seek abroad. If sounding words are not of our growth and manufacture, who shall hinder me to import them from a foreign country? I carry not out the treasure of the nation, which is never to return; but what I bring from Italy I spend in England: here it remains, and here it circulates: but, if the coin be good, it will pass from one hand to another. I trade both with the living and the dead, for the enrichment of our native language. We have enough in England to supply our necessity, but, if we will have things of magnificence and splendor, we must get them by commerce. Poetry requires ornament, and that is not to be had from our old Teuton mo-

nosyllables; therefore, if I find any elegant word in a classick author, I propose it to be naturalized, by using it myself; and if the publick approves of it, the bill passes. But every man cannot distinguish between pedantry and poetry; every man therefore is not fit to innovate. Upon the whole matter, a poet must first be certain that the word he would introduce is beautiful in the Latin; and is to consider, in the next place, whether it will agree with the English idiom: after this, he ought to take the opinion of judicious friends, such as are learned in both languages: and, lastly, since no man is infallible, let him use this licence very sparingly; for if too many foreign words are poured in upon us, it looks as if they were designed not to assist the natives, but to conquer them.”

St. 98. In pride and courage Mandricard may seem almost a suitable match for Rodomont, but the poet makes frequent tokens of distinction betwixt them; not only as to the particular dress, arms, lineage, but also in the excessive bulk of the latter; causing him likewise to heighten such pride with a thorough contempt of all religion, and even of the deity, so as to blaspheme frequently when offended, and also perform such feats of rashness and cruelty to his own people, as well as barbarities to the Christians, that he is still marked for the fiercest warrior on one side, and, consequently, the chief dread of the other.

St. 103. Finely described simile, and suited, in all points, with wonderful grandeur.

St. 109. Noble manner, by side glances, to set off as well their prowess as ferocity, and the awe the messenger was under; notwithstanding he knew, in other circumstances, his person would be sacred.

St. 114. How richly he personifies Discord, Pride, and Love! giving each its proper attributes, and the superiority to the last.—

A M E N D M E N T S.

St. 4. l. 8. Led by some grievous crime, or by their evil star.

St. 82. l. 2. They better, dead, than living, fate may have;

E R R A T A.

St. 4. l. 7. When many shepherds, St. 6. l. 6. *Ch' ebbono* St. 8. d. the comma after Slaves St. 28. *Ringraziolo* St. 29. l. 1. *ch' ebbe* St. 41. l. 3. Stand, St. 58. l. 1. *ch' ebbe* St. 64. l. 1. shift, St. 83. l.

7. poniate St. 84. l. 6. dele and St. 87. l. 5. hermit, l. 7. come St. 88. l. 7. And sets, as St. 91. l. 3. Silvatick St. 94. l. 1. *ch' ebbe* St. 104. l. 7. Th' enraged St. 108. There came a courier.

C A N T O



C A N T O XXV.

A Ludicrous account he gives of the passions of love, whereon he has so copiously employ'd his pen. — That it may possibly be conducive to good end, although it is generally apt to do hurt, and oppose duty and honour; giving a sly intimation, how much it is in the power of the fair sex to convert it to either purpose.

St. 8. The final moiety affords us a rich picture of the pompous preparation.

St. 12. He has the talent of exhibiting an infinity of beautiful similes, ever most curiously adapted to his purpose.

St. 14. Alphonso I. duke of Ferrara, was extremely attentive to the encouragement of artists in their invention of fire-arms, and all sort of artillery, and had a canon, which, from its magnitude, and the mischief which it did, was called, *il gran diavolo*.

St. 15. Final couplet, relative to Boiardo's poem.

St. 19. Though our poet suffers not this criminal to be burnt alive, his moral manifestly means to set in view the imminent risques those persons run, who indulge themselves in the pursuit of lascivious intrigues.

St. 20. The whole conceived with delicate simplicity, not without vast dignity.

St. 32. Hippolyta, an Amazon, who combated with Hercules, and also with Theseus. — Camilla, celebrated by Virgil for her courage and prowess.

St. 36. The fables of Myrrha, smitten with love towards her father, and of Pasiphae, the wife of Minos, king of Crete, and of their perpetrating the designs, are related in Ovid: for, the latter, Dedalus, the famous sculptor, mentioned in the next stanza, was said to have employ'd his art.

St. 39. l. 3, 4. It is worth the reader's remark, what innumerable beautiful descriptions our poet gives of the evenings.

St. 44. Final couplet. The various ways the morning is in this poem described, are no less charming than surprizing.

St. 52. Circumstances artfully introduced to support the probability of the mistake.

St. 60. l. 6. The Fauni, or Fawns, deities of the woods, among antient heathens.

St. 62. Sublime description of the water-nymph's prowess. Are ye not rejoiced our poet's forecast permitted her not to be eaten up raw? what a story had been lost!

St. 79. Natural; this diffidence at first, taking it for a bravadoe, till, in elegant manner, informed by the other, and then as natural change of his opinion and consequential deportment.

St. 81. The reflections which Ruggier makes on his pillow, are extremely judicious, and, at the same time, perfectly heroic.

St. 85. One may confidently affirm, there never was so methodical and circumstantial a Letter written before or since in poetry; and yet the whole kept up with strict dignity. The poet, with his usual finessè, marks his intention to observe such methodical exactness, by setting forth, in this last line, even the minute apparatus: the beginning of the letter in the next stanza, and the conclusion in St. 91. are in the usual epistolary way, both ancient and modern; but the last line, save one, is delicacy, is politeness itself.

St. 93. Exquisitely noble in all its various parts. — The poets feigned the river Lethe endued with a quality to cast oblivion on the mind, therefore suitable to be employ'd to produce sleep.

A M E N D M E N T S.

St. 14. l. 3. beasts that fiercest
St. 31. l. 3. being nigh, d. did apply,

St. 79. l. 2. As one whose knowledge small

ERRATA.

E R R A T A.

St. 12. l. 2. and l. 4. commas at the end of each.
 St. 14. Cavalier, St. 15. Sword, St. 29. l. 4. pierc'd
 thro' St. 30. fancy, St. 31. replete, l. 5. He d.
 And permit. St. 39. l. 5. retire those, St. 44. l. 6.
il ciel. St. 45. Flordispina, St. 58. l. 7. you, L. 8.

you, St. 63. l. 5. *donde il* St. 64. l. 8. male from
 St. 79. or hears him in St. 87. l. 7. *Che non*
 St. 92. nor his pen by St. 94. began, bough,
 St. 97. where,



C A N T O X X V I.

THIS fine introduction, by a many glances in his poem, was apparently meant personally, and relative to some of his own disappointments in his love-perfuits; but it is intended also for a moral to the ladies in general: which he inculcates, as usual, by the example of his heroine, whom he maketh all perfection.

St. 10. Final couplet. The poet makes his heroic female treat the affair of a bloody battle as a matter merely sportive, and his heroe pursue the same sentiment, in the next St. with intent to give a grand stamp on their characters.

St. 13. Fin. coupl. Hearty and laudable with this of our author; for, methinks, every poet, whatever the rest of the world are, should be an honest man, or his talents are unluckily bestowed, and will be iniquitously employed.

St. 17. Fine simile to set forth the immense havock, made by a third party, upon two contending with each other.

St. 22. Ariosto deals here, as in many other places, in the marvellous, with intent to banter his predecessors, who have taken the freedom to give the world such extravagancies, and yet have met with approbation; but, for fear this should pass unobserved, by his readers, introduces his own caution, and in the next stanza, Turpin, with a notable epithet to render his veracity unquestionable.

St. 31. By this beast is figured the general avarice of emperors, kings, princes, and nobles; but more particularly of the court of Rome in times past: but Ariosto inclinable to celebrate

the generosity of the then reigning Pope, sovereigns and nobles of his own time, whether in earnest or not, considering his great art, may be a quære, makes them the destroyer of her.

St. 41. Python, a monstrous serpent, fabled to be sprung from the earth, after the deluge: said to have been killed by Apollo's arrows, whereby is meant the foul humidity of the land, purify'd by the rays of the sun.

St. 44. l. 7. Means the people of Switzerland.

St. 45. Fin. coup. The castle of Milan, deemed by all former generals, so strong to be impregnable.

St. 47. Hannibal gave the Romans two total routs, attended with dreadful slaughter, at Thrasymene and Trebbia.---He was remarkable for his indefatigable care and circumspection in all enterprizes.

St. 52. The rock is Ischia, the seignory of the marquisses d'Avalo: by the words *snaky foot* he alludes to the opinion of those poets, who have called the giants by the epithet---snaky-footed, for that their feet were anciently supposed to be formed into welts and scales, like those of the serpent.---Tiphæus has been spoken of C. 16. St. 23.

St. 56. In this final moiety, our poet's masterly contrivances, to set forth the refined manner of Hippalca's conveying her message where intended, without suspicion, cannot be sufficiently admired: which is still heighten'd, in the next St. and carried through with suitable success.

St,

St. 65. Finely imagin'd climax of reasons for Ruggier's resentment.

St. 81. Penthesilea, a queen of the Amazons, who favoured the Trojans, and frequently combated Achilles.

St. 92. Rodomont's strict attachment to his sovereign is highly set forth, and finely touch'd, in this and the three subsequent St. It is apparently the poet's forecast, in order to surprize us the more, at his falling off, when offended at the so fair and just decision upon his love-cause: which perverse secession is the destruction of Agramante and his whole army, and finally of Rodomont himself.

St. 100. This alludes also to Boiardo.

St. 103. Pretty and judiciously as tim'd, concise simile: nobly significant of the former quarrel, for which the resentment, tho' smother'd in some degree, yet was not quite pacify'd and extinguish'd.

St. 104. l. 5. The fighting him was notice sufficient, the killing him, which he intends, will

be a more convincing one: i. e. of his adversary's obstinacy and indiscretion.

St. 111. Most beautifully work'd simile and admirably descriptive of the bustle, Marphisa must be suppos'd to be engag'd in.

St. 116. The fire, variety, confusion, which the poet has cast into this combat, apparently because Pride and Discord are present, is amazing and not to be paralel'd in his whole poem: when that is said, all performances, both ancient and modern, are excluded from comparison, in this particular instance.

St. 122. What a severe sarcasm, Discord's using the term *suoi* her monks.

St. 128. Whenever Ariosto speaks of sorcery, he generally throws in some expression of a comical nature: as it were to laugh before or with his reader: of such sort is this whole work of Malagigi here, and in the following St.

St. 135. What pretty slight touches! Ruggier's politeness, his cordial declarations, with great finesse, to the brother, properly convey those compliments, which he was a stranger to.

A M E N D M E N T S.

St. 22. l. 3. heads from their trunks hoists away,

St. 23. falsehoods name: d. false esteem

St. 25. l. 3. 4. No arms so safe had they, who off did scour,

As were the steeds, which under them they'd got:

St. 70. l. 3. 4. Dor'lice her to give To Rodomont, he

St. 72. l. 2. To guard the others in security,

St. 76. l. 7. At last himself found thrown

St. 78. l. 2. With whom to tilt, the

St. 82. l. 4. perceiv'd, they, who i'th' tilt

St. 87. l. 5. But to make proof if

St. 93. l. 8. a stroke or

St. 104. l. 5. Now, fact shall prove, then, you had signal plain,

That the

E R R A T A.

St. 1. l. 4. they, who, true, L. 8. dead, St. 22. l. 4. oft the St. 29. l. 7. which near a St. 45. l. 6. And to the St. 63. l. 7. *alramente* St. 71. Therefore, retain, gain, St. 74. l. 2. like ice the St.

85. Marphise, action, St. 88. l. 3. And, found out, thence, opinion, St. 105. usurp, St. 107. others, St. 122. l. 7. i'th'front. St. 133. follow,



C A N T O XXVII.

THIS observation, touching the different abilities of the two sexes, is new and quite peculiar: how far it is founded on verity, or whether he wrote it only in artful complaisance, I shall leave to the disquisition of the more curious; as my partiality to the fair sex makes me readily agree to their being possess'd of a superiority in quickness of parts, and lively imagination: implicate faith alone, in a person so much more experienced in that most refin'd part of the creation, would make me most readily subscribe hereto.

St. 7. Poetical and incomparably fine method of signifying to the reader the danger, the Christians were in.

St. 13. Grand machinery, to make the devil contrive to unite the most powerful chiefs, for the Pagans, at so critical a juncture, in opposition to the host of heaven, whom the poet had before set forth as interested for the success of the Christians.

St. 22. Final moiety. Grand attitude of the emperor, no less concise and noble the simile.

St. 26. The poet in this last couplet seems to give us a touch of the doctrine of Predestination.

St. 32. Icarus; his father Dedalus made for himself and son, wings, and so flew from Crete, cautioning him not to soar too high; but he, thro' youthful willfulness, not observing instructions, mounted too near the sun; so, the wax melting, which had fastened the feathers, he fell into the sea and was drowned.

St. 34. What a sublime image of the distressful city!

St. 36. Most glorious comparison; but of so bold a nature, that none but an Ariosto would have ventured to handle.

St. 37. The poet, not content with his general satyr, must retouch his convents: how poignant and particular! but chooses, his severity should be covered under a thin veil of laughter.

St. 47. A fine landscape, with a noble ruins, fit for a picture of Paolo Panini.

St. 51. Her two garments, alluding to her former love being almost extinguish'd, and the latter in high bloom.

St. 52. l. 3. The river of Pontus, the country wherein dwelt the Amazons, of whom the chief and most valorous was Hippolita, in the time of Hercules, as has been before noted.

St. 57. Finely apply'd comparison: Mandricard's opinion of his own importance makes him conceive, he asserts the truth, as to Orlando's acting like that animal, which the poet speaks of according to the vulgar notion.

St. 65. What a choice spirit the poet makes of him, in his fury: nay indeed of the others, in their different ways, on purpose to inculcate the subjection to a sovereign, by the sudden and so unexpected calm, at his appearance, in the next St. save one.

St. 66. The contrivance only of these various and violent contests must have call'd for a genius of a peculiar and amazing turn, and Ariosto shows us, his machinery, of Discord's being sent by the command of heaven, carries it's suitable dignity and effect.

St. 69. There is something very noble in making the haughty and blaspheming Rodomont wear the arms, and be the descendant of Nimrod.

St. 72. These transactions are in Boiardo.

St. 75. The poet proposes the setting forth Pride as one of the characteristics of Rodomont, and pretty amply makes his intention good, by the subsequent speech to his brother king.

St. 82. The force of education is remarkable in Rodomont, who here, and in several other places, fears, at least pays reverence to his sovereign, when he neither regards religion, nor respects even the Almighty himself.

St. 84. This story is in the 2d book, Can. 5th of Boiardo. And Cervantes seems to have transfer'd it to his Sancho Pança.

St. 88. This and the six following St. give a magnificent account of Marphisa's strength of body,

body, and resolution of mind : and her conduct, though somewhat violent, and not over complaisant to the king, is indisputably noble throughout, and is strict justice on the delinquent. Brunel's out-roaring all the disturbances is certainly high.

St. 96. Sobrino's caution : sagacious counsel, and upright justice, are finely set forth in these three St. and in the next produce their proper effect on Agramant.

St. 100. Oh, what a beautiful stanza ! how Discord and Pride delight in mischief : and what a sublime effect produced in next St.

St. 102. l. 4. Alluding to the oracle of Apollo at Delphos, which used to solve intricate questions. The difficulties which Agramant is caused to lie under, are worked up to a vast height, by prodigious art and contrivance.

St. 107. The amazement of the company—and the different attitudes of the good Doralice—through modesty—and of Rodomont—through confusion, form a magnificent picture.

St. 111. Exquisite simile, to denote sudden repentment.

St. 117. What a brilliant lamentation of this furious, enamoured devil. But how can Ariosto, who has taken so much pains to celebrate the fair sex, suffer him to utter such uncivil rancour, as no other poet ever vented ? and that for four St. together !—L. 3. Echo, a nymph fabled to

be condemned by Juno to repeat the last syllables which others spoke.

St. 122. Oh ! how delicately and sily he makes up the matter ! Is he not, my dear ladies, a sad rogue ?—What a sweet and sour at the same time, artful soliloquy does he continue.

St. 126. The repetition of these copulatives was necessary to be followed from the original : as doubtless the impetuosity of Rodomont was elegantly thereby meant to be described, which so blinded his judgment.

St. 129. A most lively and rich picture, in the stile of Bassani.

St. 132. There is something excessive refined and delicate in these touches of the host's portrait, by which, unless overlooked, the reader may have an agreeable anticipation of his being not unlike our modern innkeepers, ready to fall into the sentiments of his guest ; and his eagerness, in opposition to his friends and relations, to tell Rodomont his satirical tale, is most charmingly natural, by way of making his court, or, in the word we prettily borrow in this instance from the Spanish, by palavering.

St. 133. What a glorious image is here exhibited !

St. 137. l. 7. This is, doubtless, the same person Ariosto mentions after—in the last C. St. 16. as getting away from the ladies, and having been much slighted by them, was become a sort of enemy to them.

A M E N D M E N T S.

St. 5. l. 4. pool, valley or mountain's rise,
l. 7. o' th' Christian ensign, till he her did
bring
Into the presence of her sire Granada's king.
St. 9. l. 7. Paris, when to court he got,
For Britain to depart fell to his lot.

St. 21. l. 1. advanc'd, many he finds bestrew'd
On earth ; rather in
St. 41. l. 4. By him provok'd to fight was now
her share :
St. 104. l. 1. better method

E R R A T A.

St. 5. l. 7. *rassegnata* St. 10. Paris turn'd and
St. 12. l. 4. hear ; St. 18. l. 8. *cb' assalita* St.
25. l. 1. *e per* St. 35. l. 8. observance, St. 67.
l. 3. Ne'er St. 87. l. 1. found, St. 95. l. 4. was
bore ; St. 113. l. 3. this enterprize. St. 119.
o'erflow.



C A N T O XXVIII.

ALTHO' we were to admit, that Ariosto was not entirely faultless, for introducing, in this grand poem, so free a story; yet must we be cautious how we encounter the opinion of the great Mr. Dryden, who has translated it, and thereby set his stamp to its merit, which seems to have met with a general approbation, as the numerous thumbs give ample testimony, by their marks in that place of his miscellanies, which opens voluntary to every curious inspector. However, if our poet should have gone too far, this artful and elegant apology must reconcile us to him; especially as he only meant thereby to cheer up the mind of Rodomont, and that of some others, who were not so happy as might be wished in the marriage state.

St. 4. Boileau, the great French critic, censures the beginning of this gay story, as being too lofty: but he is accused of not understanding Italian, otherwise he would have discovered it is not that lofty beginning, as he conceives. The Italians, on the contrary, assert, that had there been used an elevated stile (which really is not there) it would only have raised the merriment to a higher pitch.

St. 8. Tanais, a river in Scythia, which divides Asia from Europe, called by the inhabitants Don. It rises in Muscovy, and runs into the Mæotic lake. The capital city put here instead of the said river.

St. 9. Delicate description of a person quite indolent.

St. 22. Monsieur Boileau criticizes on the last couplet, and will not allow his extreme love to be a just motive for his withholding his revenge, as it would be more naturally productive of the contrary effect: nor could such remark be properly controverted, were it not, that this novel is related by none other than an innkeeper, who gives an odd reason for Jocondo's acquiescence, because he was supposed to be unable to give a better; nor would mine host have pre-

served his character had he found out one less obvious or more suitable. And, for the like reason, the low conundrum in the St. 24. just following, is well adapted to his manner of telling his story, and is a judicious elegance, not a blemish in the poet.

St. 24. Corneto, a little mean city under the pope's jurisdiction, laying in what is called his patrimony. It is put here in opposition to the capital city Rome, to hint, that Jocondo's journey proved so contrary to his expectation: but it may be proper to inform the English reader—*Corneto* is used as relative to *Corno*, a horn, which joke our host makes upon poor Jocondo's discovery of his wife's situation, &c. But could one think Ariosto should be reproached for low wit, when his judgment, as well as merriment, is shown by choice of the character to utter it.

St. 38. The game is, in the original, one called—*Madame*; but, lest the wags should say, That was rather what he was called upon to play at, it is hoped the putting an English one may do as well, suiting the rhyme better than laugh and lie down, or other vulgar game, that may be nameless.—

St. 40. *Agnus Dei* is a small medal made of wax, which has on one side the impression of the Holy Lamb, on the reverse that of the pope. These kind of little stamps the superstitious mothers and nurses hang on the necks of their infants through devotion.—Boileau seems not sufficiently apprized of the affair, when he indiscreetly taxes Ariosto of profaness in this passage: and although the innkeeper a little after calls the *Agnus Dei* indiscriminately the *ostia sacra*, he does it eagerly to make the acquiescence of the prince Astulpho more probable; and this absurd contradiction, mixed with impiety, serves mighty well to paint in lively colours the character of a rascal who could bear such a despite towards the ladies.

St. 48.

St. 48. 'Tis strange Ariosto, who, in all other circumstances, seems so well acquainted with England, should send his travellers hither; the last place on earth where their adventure could be supposed to be attended with any success: but we must pardon poetical licences.

St. 50. Final couplet. This ugly prince of Lombardy utters any thing that comes uppermost; but we must consider his wife had hurt his head, so the poet suffers him to talk like a horn-madman, on purpose to delight the fair sex.

St. 53. l. 4. Refined touch on the Spanish innkeeper.

St. 58. How observantly he enters into all his characters: there is a most peculiarly natural simplicity, which diverts the mind, by its familiarity, in this St. where, in justice to our poet, it must be remarked, that to palliate, in some degree, the gaiety of the young Greek's intrigue, it is founded on a courtship for marriage, which ceremony afterwards is supposed to be effected.—As Ariosto says, C. 19. St. 33. *Per adombrar, per onestar la cosa*, &c.

St. 63. Never was action more exquisitely depicted.

St. 71. This description of laughter continued into the next St. is inimitably drole: one must sympathize—Milton's laughter holding both his sides—is beautiful.

St. 76. 'Tis to be hoped, whatever ladies may, by accident, read the host's tale, or the same

transferred by Mr. Dryden into his works, with a harsh appellation to it, and without this honest gentleman's, that is to say, the poet's, reply to it, will, upon perusal of so full and satisfactory state of the case, reinstate our judicious author in their favour.

St. 81. Final couplet. There is an epilogue, which I have heard Mrs. Oldfield speak to some play, which is here applicable, on this sort of subject, as follows:

Could we a parliament of women call,

We'd vote such statutes, as should tame ye all.

This honest gentleman would have been a good advocate before that august assembly, to have obtained the passing such an act.

St. 87. The final moiety of this and the two following St. is an imitation of a thought in Horace: Boileau has, since Ariosto, translated the same: let whoever understands Latin, Italian, French, compare all the three authors, and judge which of them has expressed it best.

St. 89. What a noble description of such a furious man as Rodomont, at once tormented with love and resentment; and what a simile the next St. affords us.

St. 92, 93. Most lively charming landscape: the vineyards, the corn, plains, ocean, ruins, little chapel walled in, &c.

St. 97. Exquisite description of beauty in distress.

St. 100. Well said, my humble, modest, polite Rodomont.

A M E N D M E N T S.

St. 9. l. 8. Than other would to Moscow journey

St. 22. l. 2. To think on't or in others cause belief

Is better, than ourselves t' experiment;

E R R A T A.

St. 9. l. 8. *Tana*. St. 16. l. 2. *Lo prega* St. 26. l. 5. nor day, St. 27. It seem'd, St. 35. l. 3. found, St. 47. l. 4. *Da* St. 72. l. 1. *ch' ebbon* St. 73. l.

1. *Provate* l. 8. them enjoy, St. 75. l. 7. Nor St. 85. l. 1. *ch' ebbe* St. 91. l. 4. *il ricco*



C A N T O XXIX.

HOW affectingly unexpected, and at the same time truly poetical, are these extraordinary turns and variety of addresses in his several commencements; making his heroes, or his ladies, or what he pleases, subservient vehicles, to give delight to his readers, and lustre to his poem. This must be allowed to be consummate science, scarce elsewhere to be found.

St. 6. With what vivacity he sports and dismisses the poor friar.

St. 8. This sudden alteration of his behaviour is delicate, and his flattery in the final moiety elegantly pointed.

St. 18. A rare character of this worthy, to make him suitable for the poet's purpose at the conclusion of the poem.

St. 22. Entertaining manner of describing Rodomont's intoxication; so as to be rendered incautious, as he afterwards calls him.

St. 28. The poetical freedom of making the true and living God, creator of all things, swear by the inviolable waters, in imitation of the heathen writers, and their false deities, has been imputed as a criminal oversight in Ariosto: but his constant and zealous defender Ruscelli denies the fact being of that nature, and alledges, that there is sufficient sanction from the holy scriptures of waters in the heavens, which are there said to be divided from these below, and therefore the fabulous Styx is out of the question; the poet having only shewn how he could imitate, or rather excel the antients, as truth is preferable to fiction. However, with due deference to the poet and commentator, it was deemed more suitable, both in original and translation, to be put on the heathen mythology; for the note in the latest edition at Venice, viz. that of 1741, "That it is

"meant by our poet to show the unalterable firmness of the promise;" is so far from a justification, that it is an aggravation of the error, as there set forth, in my humble judgment. L. 3. Lucretia, whose injury and death were the occasion that the Romans drove Tarquin, the ravisher, from the throne of Rome.

St. 33. Called *Castel Sant Angelo*, built by the emperor Adrian for his sepulchre.

St. 45. The last couplet, and four subsequent lines, are fine statues of a wrestler of strength and art.

St. 59. Siene, a city of Ægypt, in the confines of Æthiopia, in the extremest part of the torrid zone, where, when the sun is in Cancer, there is no shadow; the inhabitants are therefore called Ascii. Libia, where was a temple, and the oracle of Jupiter, whom the people worshipped, who are entire negroes. L. 7. The mountains of Æthiopia.

St. 60. Shocking, but highly depicted imagery.

St. 67. When he has made Angelica subservient to the great purpose of his poem, viz. the catastrophe of Orlando's madness, he dismisses her with an air of great contempt: tho' in compliment to the fair sex, he makes a more poetical conclusion, St. 16. of the ensuing Canto.

St. 68. What an inimitable description is contained in these five stanzas! what variety of circumstances in such natural and immethodical method.

St. 73. The affected resentment in this final moiety, introduced so furiously, and more severely continued in the next St. is most elegantly broken off in the sudden conclusion of this Canto.

A M E N D M E N T S.

St. 21. l. 5. some, more, some, less there
swall'wing

St. 39. l. 3. And, which they bore, of each
There caus'd be carv'd and

St. 48. l. 7. But, hinder'd by the weight of arms,
he bore,

The Pagan with more toil came slow to shore.

St. 59. l. 3. Who, ever since his madness on him

ERRATA.

E R R A T A.

St. 3. l. 8. or, who St. 11 l. 6. her lot, St. 18. St. 44. l. 7. stood in St. 56. l. 1. *veggiam* L. 2.
l. 1. *che venga* St. 26. l. 6. name, St. 29. l. 5. *airon* St. 57. *traversar* St. 64. l. 4. Swift, arrow,
writers, subject may prepare, St. 30. l. 6. new of St. 72. l. 5. *ch' egli*
St. 39. l. 4. *marmi*. St. 40. l. 5. tow'r or sepulchre:



C A N T O XXX.

WITH what excellent oratory is this introduction formed: with what solemn banner continued! the mask of which he half pulls aside, by falling into his subject, in so delectable a manner.

St. 6. Lively, excellent turns of a distemper'd brain, through the whole.

St. 10. Final moiety, sweet serenity, in contrast to the furious extravagances.

St. 16. Admirably delicate conclusion of his story of Angelica: how engaging his veil, tho' so very thin, of modesty!

St. 24. The poet gives us an accurate description of the drawing this state-lottery, which, in this particular, is practised by us to this day.

St. 26. 7. Last moiety of one, and the initial of the other.---What a natural description, so justly contemptible, of the mob's great curiosity and little consideration.

St. 30. Fin. moi: and this is as noble an observation, in regard to the nice and punctilious deportment of the great.

St. 33. There is scarce a more delicate speech in the whole poem, than this of Doralice: nor is the reply thereto to Mandricard inferior.---But the poet, gives us to understand, in another place, she is more florid, than sincere.

St. 37. Mandricard's tender behaviour is imitable.

St. 43. Ruscelli, with great spirit and judgment, battles all the antagonists of his divine Ariosto: and some of the cavillers having, with much sagacity, discovered, that Mandricard is said here to be *armed*---and in St. 45. He rising from his bed, calls for his *arms*; and to convict our poet fully of this manifest oscitation, they

observe, in the initial line of the very next St. He says, *sudden he arms*---and to clench the whole, and remove all means of defence, they cite, the service of esquires, &c.---Which shows, that he actually was not armed in St. 43. afore-said. To this Ruscelli replies, one time might be put for another, meaning his customarily being armed, or it was only by way of distinguishing the sexes, as to their usual habits. Would not Ariosto laugh! a dabbler in natural philosophy might be apt to be more laconic, and say, it was not literally spoken: consequently critics and hypercritics might have held their peace,---However the translation avoids the ambiguity, and Ruscelli's meanings are both included, in complaisance to an ally.

St. 48. The eagle was honoured by the heathen poets, with being the attendant on Jupiter. L. 3. This alludes to the battle of Pharsalia, which was in Thessaly, between J. Cæsar and Pompey. Ariosto says, *altre penne*---different wings, because those of the two Combatants, he tells us, were white, being also the ensigns of the house of Este; whereas the Roman standard was a black one. He says also *più volte*, often. i. e. more than once; by reason Virgil, Ovid, and L. Florus have signified, that on the same Pharsalian field where was the above fight of Cæsar and Pompey, six years after was fought that other celebrated one by Octavius and Mark Anthony against Brutus and Cassius.

St. 49. The seriosity of our poet cannot be doubted, when he brings in this attestation of his Arch-Bishop, which, whenever occasion most requires, he frequently does.

St. 51.

St. 51. Noble precipitation throughout, to describe the heat of this furious action.

St. 53. The poet takes all occasions (as has been necessarily before remarked) to aggrandize his hero: which nothing could do more effectually, in the eye of his attentive reader, than this partial estimation in the spectators, so beautifully described: but, lest they should seem to be bias'd by too gross an idea. i. e. the genteelness of Ruggier's person only, or that of a more natural and customary cause, which is almost ever observable, from a sort of generosity of mind, through compassion, or shall I rather say, through a kind of (perhaps false) justice, in all concourses of people, where it requires some extraordinary motives or more than usual knowledge of the cause of quarrel, not to have the generality strongly on the side of the smaller man, in all kind of combats. Ariosto proceeds to set him in a particularly amiable turn of mind, in a following St. of which in its place.

St. 61. A person, who could be so cool of thought, in the heat of so formidable an engagement, must be possessed of talents to ingratiate himself in the minds of all, who knew or saw him. What a surprize must such a piece of true wit, uttered under such circumstances, raise in an audience? upbraiding his antagonist, with his being unworthy to wear those arms, which he before had cut and now cast away. But Ariosto

seems, in the vulgar phrase, to give him a rap on the knuckles; moralizing, perhaps, that it may be dangerous to be rather witty than wise, in a case where the minutest inattention might prove fatal.

St. 63. There is great beauty introduced, by reviving, towards the close, the main cause of the combat, by Ruggier's attacking the part once guarded by the shield, and now left undefended, through the rage and indiscretion of Mandricard:---Something of a similar cast is finely adapted in the celebrated tragedy of *The Revenge*, where Zanga says---'Is that the hand, that struck me? heavens, how pale!'

St. 71. The poet, in this latter moiety, and the subsequent St. and a half, passes a high encomium on Doralice's virtue and constancy; but assigns an incontestable reason for her deserving it.

St. 74. Last couplet.---Our poet has been censured amain for throwing in some of these sort of conceits now and then; but he thought himself of dignity sufficient to plead against the jurisdiction of the court of critics.

St. 81. Ariosto, who is extremely exact in the speeches of all his characters, is peculiarly nice in those of his heroine Bradamant: in all her soliloquies, the effect of her tender and amorous passion, she keeps up a remarkable grandeur of soul.

St. 93. Exquisite, though so concise, simile.

A M E N D M E N T S.

St. 15. l. 1. who to fools gives help in need,
St. 21. l. 3. Ye shall cast lots, who

St. 70. l. 4. whom, ne'er to th' wind his banners set
would he, or stir

E R R A T A.

St. 29. l. 2. *Ma non* St. 30. l. 3. *abbian* St.
49. l. 6. And now, as such as knew St. 51. l. 4.
amain, St. 85. l. 8. *quel colpo* St. 85. l. 4. cease-

less St. 86. l. 2. *Non* St. 87. l. 3. Nor aught
knew,



C A N T O XXXI.

IN what glorious manner, in what sublime, and delicate thoughts and expressions is this opening, for six stanzas, conceived: summing up all the variety of distressful accidents, the state of love is ever liable to, and proving the pangs of jealousy paramount to them all; then sweetly sliding into his story.

St. 5. Zoroaster, King of the Bactrians, from his great learning, said to be, as there follows.

St. 13. Great circumspection even in regard to decorum and the polite behaviour of his warriors.

St. 20. There is something quite singular in the combat, which is carried on at once so gently and with such ferocity: and indeed throughout, before the commencement of the same, the deportment of the two brothers is the quintessence both of courage and courtesy.

St. 26. Arturo, the Bear-star: he uses the word *pigro*, lazy, because it seems so, in being as long a time in performing that small circle so near the pole, as are the others in their relations at the widest spaces of the heavens, as appears to us. The constellation is noted, C. 19. and C. 20.

St. 33. Grandly sententious way of giving an encomium, as well to himself, as to his ancestors.

St. 36. The variety of descriptions, Ariosto delicately invents, for the morning, has been spoken of, but should not pass unobserved.

St. 41. Our poet refers us to the *Orlando Furioso* of the count Boiardo, for the story of Truffaldin.

St. 44. There is great dignity in making the very sword, Durindana, which Orlando had lost, of so vast importance to the Christians.

St. 48. The generous mind of Rinaldo is here finely described, which is remarkable to the reader, if the resentment, with which he pursued his kinsman, through jealousy, has not escaped his memory: which may not be unlikely, as that circumstance is so far back as C. 2. St. 18.

though it is repeated C. 27. St. 19. and his wrath enlarged upon.

St. 50. Exquisitely poetical description of the night. L. 4. This is already noted C. 17. St. 129. L. 5. meaning the stars, which do not fully appear till the sun is entirely set, in allusion to the various stories of persons, animals &c. fabulously related to be taken up to heaven and made stars, the names of which are still kept up by the astronomers.

St. 56. 7. Herein is contained a curious account of the manner, by which Rinaldo supported himself in a military state, and this corresponds with what Boiardo says of him; though there not without imputation of his souldiers plundering: both these are alluded to, in the reflection, which Sacripante casts on him, C. 2. St. 4. L. 3. and 4.

St. 58. Phalantus, a Lacedemonian, who, after various exploits, went into a town in Calabria, which after augmenting, he called Tarentum, from the name of its first founder, Tharos, the son of Neptune.—Galefus, a river that runs into the bay of Tarentum: Calabria is therefore put for *Falenteo Galefo*. Cynips, a river in the savage part of Africa, near Garamas, where goats abound.

St. 62. The poet, ever attentive to the uniformity of his characters, makes this unhappy accident, fallen to Orlando; more than ordinarily incredible, as a person remarkably steady and sedate: and whom he had in his outset C. 1. St. 2. described—*A man so sage esteemed*, &c. and something of the like sort is said, St. 42. of this C.

St. 66. Noble speech, well suiting the arrogant utterer.

St. 70. Fin. coup. meaning Phaeton, as elsewhere mentioned, fabled to tumble headlong into the river Po: which fall is grandly introduced here in comparison with that of these two renowned combatants.

P

St. 71. Ariosto

St. 71. Ariosto shows, that he loves to sport with his readers, and thus throw in unexpected ludicrous images, for reasons assigned in my preface. This, amidst many hundreds of instances, caused the translator to judge it absolutely necessary to publish the original conjoined to the copy, as well to vindicate the exactness of his own immense labour, as that such exactness itself might have an odd appearance without such sanction; and in such case a reader, not sufficiently inquisitive, might off hand pass his censure on what, it is hoped, had a claim to his praise.

St. 77. Final couplet. Exquisite simplicity! tender, and yet with dignity, towards her lover.

St. 79. Sweetly ludicrous way of signifying how vast a quantity, without giving his bishop Turpin the trouble of calculation.

St. 85. Grand, and at the same time elegant, description of the multitude that was slain.

St. 89. Gradasso is here highly exalted, by entertaining such sort of sentiments, at a time when the whole army is put to rout, and even Agramant compelled to fly: and the

importance of the horse Baiard fully appears thereby.

St. 91. The account of this affair is contained in Boiardo's poem.

St. 93. Final couplet. The pagan's eagerness and ferocity are pretty strongly marked. Alfana, a monstrous beast, which some of these heroes used to ride in war, said by some to be got between a wild bull and a mare, by others between a horse and an elephant, perhaps equally true: though it is certain, many sovereigns of different nations, particularly the Roman emperors, have endeavoured to obtain such extraordinary copulations, by various and earnest experiments and stratagems.

St. 96, 7. These two St. are an extremely noble defiance of his adversary.

St. 105. Ariosto here enforces Rinaldo's generous compassion for his kinsman Orlando's calamity, as mentioned St. 48. although once his rival: he laments also the loss of the important sword, now in the pagan's hands, which he bravely intends to recover.

A M E N D M E N T S.

St. 54. l. 8. Which, to their grief and pain, they

St. 83. l. 3. As either city had good garrison,

E R R A T A.

St. 15. l. 1. again L. 2. unarm'd, he said: St. 23. l. 2. *estranò* St. 47. l. 1. was, a L. 4. *ap-presso* St. 55. Ricciardet St. 58. l. 7. *barbato*, St. 67. l. 2. one,---lance: St. 69. *filvatick* St.

70. Like that, St. 76. l. 8. *Riconosciuto* St. 85. The flow'rs, in April, St. 88. l. 5. And him when h'ad St. 93. l. 2. Him,



C A N T O XXXII.

IT has been objected to Ariosto, by some superficial readers, that his interruptions of his stories just when brought to the most critical juncture, offends them highly; and that, by such breakings off, the stories are rendered so obscure; you know not how to join them again.

As to the first, it was the poet's fancy to write in such manner, being inclined to shew himself a most excellent weaver. I have been ever ready to beat him for such heinous crimes; but if they mean other way, than a country girl would her sweetheart, i. e. with her apron—
peace

peace be with them. As to the second complaint, it is falsely urged; for Ariosto never fails giving us a clue so as to join all parts, tho' ever so distant; which is sufficiently spoken to in my preface.

St. 7. Generous Marphisa could voluntarily forgive the highest injury, but could not admit of the indignity of the smallest opposition.

St. 10. These exquisite touches on the amorous impatience of Bradamant, in short, her whole lamentation, to St. 25. inclusive, are scarce exceeded throughout the whole poem. Its merit would perhaps be more illustrated, if compared with Dido's in Virgil.

St. 11. Æthon and Pirois, horses of the sun; so he proceeds to the chariots. Joshua, who, full of faith, invoked heaven, that the sun might stand still, &c. till he had avenged himself on the enemies of God; which was miraculously granted him, till he had destroyed the army, which he had vanquished, and hanged up their five kings, who had hid themselves in a cave. Hercules,—alluding to the fiction of Jupiter's converting three days into nights, when he was with Alcmena.

St. 13. Aurora, the goddess of the morning, fabled to be the wife of Tithon, brother of Priam.

St. 17. The poets feigned there were three furies in hell, Alecto, Megara, and Tisiphone, who, beside their other most dreadful deformities, had, instead of locks of hair, serpents hissing and rolling about their heads.

St. 18. There is prodigious dignity in Bradamant's resentment on account of her lover's failure of his promise; at the same time her speech is most naturally filled with expressions in his praise, and abounds with the sweetest poetical flowers.

St. 19. Final couplet. It is said, by the naturalists, of the asp, or, which is the same, the adder, that, to avoid the hearing either the sound of musick, whereby it may be captivated, or of other enchantment which might draw it aside, it lays one ear close to the earth, and stops the other with its tail. How fabulous or poetical soever this may appear, the notion must have been of very antient stamp, as it is dignified with a place in the Psalms: "Like the deaf adder, who stoppeth her ears, and refuseth to hear the voice of the charmer, charm he ever so wisely."

St. 21. l. 3, &c. Finely alluding to the story of Icarus: noted C. 27. St. 32.

St. 23. How truly poetical this falling into seemingly involuntary encomium, after condemning him, in her amorous passion, for pride, inconstancy, &c.

St. 28. As the Gascons have the reputation of being great praters, and apt to augment the stories which they relate with additions of their own, our poet, with no small finesse, makes one of that country the narrator of the supposed match intended between Ruggier and Marphisa.

St. 30. Ariosto conceived his representation of Bradamant's distresses would not be completely finished without giving her the pangs of jealousy, which he curiously introduces.

St. 35. to 43. inclusive. Who could have imagined, after so sublime a lamentation so lately given us, the divine poet would have attempted another so soon? But he was plainly inclined to shew his art, and laugh at such as might think of censuring his judgment, by exhibiting such amazing and masterly variety on the same subject.

St. 44. What furious resolution is she worked up to by the nicest gradations of art, followed in the two subsequent St. with glorious reflections and heroic determination, poetically supposed to be inspired by her good genius.

St. 47. It has been remarked how curious our poet is in his typical dresses: here he gives us one, wherein he seems to exert a peculiar attention, and with great success; for the habit, though excessively grave and solemn, fails not of being beautiful: the ground is of a colour which we have familiarized from the French term—*Fueille morte*, and the embroidery of a somewhat darker colour, viz. that of the branches of the decayed arms of the cypress, the tree ever considered as mournful, as relative to funerals.

St. 60. The poet highly ennoble's the mind of his heroine, by making her, notwithstanding her present amorous anxieties, so greatly affected by her apprehension of eventual evils which might fall on her king and his state.

St. 62. Pretty simile, well adapted to the absence of that mind which should conduct her.

St. 63. Bocco was king of that part of Mauritania that lies nearest towards the sea. Sallust speaks much of him in his Jugurthan war. Morocco, as called by us, a city of Africa, capital of the kingdom of its own name, not far distant from the Atlantic sea.

St. 72. Ariosto makes these knights persons of great dignity, on purpose to give his readers the satisfaction of seeing his heroine degrade them; but he gives a ludicrous hint, which is enforced by several circumstances, in the preceding St. that people, be they as great fighters as ye please, when they are in a snug and comfortable situation, would choose to let fighting alone: but a true bully-rock would assert the contrary to be fact, for he loves eating fire out of the mouth of a cannon. Though Dryden, who had some small notion of nature, says, "*All would be Cowards, if they durst.*"

St. 74. With what refined touches he forms his similes continually, and adapts them even to the minutest circumstances, which he even dignifies, and renders important.

St. 80. Most pompous and striking simile.—But the poet, as if he would say, he was at a loss adequately to describe his Bradamante's appearance, starts from his theatrical and gives us a celestial one.

St. 83. An exceeding pretty novel, and the circumstances sweetly told. In a beautiful young creature, with whom Jupiter was fabled to be in love; wherefore Juno, through jealousy, set

the shepherd Argus, who had an hundred eyes, to watch over her: to obviate which, Jupiter sent Mercury to take him off, who with his lyre lull'd him to sleep, and then cut off his head. The best poor Juno could do for her faithful watchman was, to transfer his eyes into her peacock's tail, which, though they have lost their faculty of seeing, are visible to us at this very day.

St. 100. The poet seems, in gaiety of heart, to compliment the lady with two fine similes: here and in St. 108. on the reverse situations she was in.—He could not have been so uniform, but in merriment.

St. 101. Bradamant's plea for taking up the cause of the lady is perfectly just, and her well-adjusted arguments are absolutely undeniable, which are contained in the six following St. wherefore her support of them, by her personal bravery, cannot be deemed derogatory from her excellent character.

St. 108. By this charming simile, and what he annexes to it, our poet artfully calls for his reader's attention to, and, consequently, approbation of, Bradamante's foregoing exquisite rhetoric.

A M E N D M E N T S.

St. 2. l. 4. his road, kept him
St. 6. l. 4. slaughter'd, sack'd,
St. 48. l. 8. of power was

St. 61. l. 3. What sh'ad first heard of Ruggier,
St. 64. l. 7. ill; for none so bad can gain,
St. 95. l. 7. And full the walls superb

E R R A T A.

St. 8. l. 2. him convey'd: St. 9. l. 6. *puollo*; St. 88. l. 1. *Entrato* St. 92. l. 3. *merto* St. 106.
St. 38. l. 1. as, St. 55. own, known, St. 59. l. 5. l. 1. not par
Stè St. 62. l. 3. void, St. 72. l. 1. great courage



C A N T O XXXIII.

ARIOSTO casts a great dignity on this C. by his introduction of the ancient painters, in so solemn manner, and at the same time elevating his cotemporaries to an equal pitch, by beautiful climax to extol his own most curious history-piece. To enter upon annotations on each of these famous painters must be too voluminous: let it suffice to inform the reader, Pliny, in his natural history speaks of them all, contained in the first St. and the latter are to be found in our more modern books. Much more prolixity, still, would be required, to speak on the various and numerous transactions set forth in the following noble history-pieces, all which are facts, and are to be found at large in the several authors, who have written on the different revolutions, &c. in Italy, viz. Corius, Paulus Emilius, Platina, Sabelicus, Paulus Jovius, &c.

St. 8. A most noble invention and finely executed is that painted salon, to take occasion to celebrate Italy, and show, in poetic history, how constantly the French suffered defeats, whenever they invaded her; but were successful when they came as friends.

St. 12. The poet here lays down his assertions and proceeds to proof, by the facts in history, thereby doing honour to his countrymen, as well for their vigilance and prudence in counsel, as for their bravery in arms.

St. 13. Mauritius, emperor of Constantinople and successor of Tiberius, being earnest to drive the Lombards out of Italy, who at that time were masters of it, stirred up, to this purpose, by immense gifts and promises, Sigisbert king of France. He with a vast army marching by the pass called the steps of Hannibal, entered Galia Cisalpina, i. e. the country betwixt the Alps and the Rubicon, now called Lombardy. Eutar the king of it, hearing of his arrival, and counterfeiting fear thereat, shut himself up within his walls: whereupon a greater boldness arose among the French, than at that time was suitable for them to admit: which Eutar being now

apprised of, he attacked their whole body by surprise, so that he made as great a slaughter among them, as had been known in those times.

St. 20. Manfredus and Corradino, illegitimate son and legitimate grandson of Frederic the second, king of Naples and Sicily, both claimants to those crowns, were routed, by turns, by Charles king of France, whom Pope Clement the fourth had called in on account of great injuries received from Manfredus, for which purpose he had given those kingdoms to the duke of Anjou, brother to king Charles. Afterwards followed the famous Sicilian Vespers, when, in one evening, the French were all massacred, (the signal being the sound of the bell) through the resentment of the Italians, for their insolent and oppressive treatment.

St. 25. The island of Inarime, now called Ischia in the kingdom of Naples. This is remarked, C. 16. St. 23.

St. 28. Nireus, king of Naxos and son to Charopus the most beautiful of all the Greeks. Ladas, a runner belonging to Alexander the Great, so swift and light, that the impression of his feet could not be seen even on the sand.

St. 29. Jupiter, the son of Saturn, who was also fabled the son of Cælus, was born in Crete. —Apollo and Diana born, at one birth from Latona, in the island of Delos.

St. 34. The Mulberry, the arms of the duke of Milan.

St. 37. Pope Alexander VI. being dead, by the change of the flask, which, by his own contrivance, was prepared with poison for some of the most opulent cardinals, Pope Julius II. succeeded him, who, being assisted by the French, drove out the Bentivoglian family, whose arms were a saw, and reduced that city to his obedience, and placed his own coat of arms i. e. the acorns. Vide Jovius and Bembo's history of the Venetians.

St. 41. The Pope, enraged at the destruction of Ravenna, caused the Emperor to unite with the alliance which he had made with the kings of Spain

Spain and England, with the states of Venice and Genoa, which alliance he called the Holy league, which being ratified, he obtained a force from Switzerland, and gave the French an amazing overthrow. Whereupon Maximin Sforza the son of Lewis, called the Moor, was re-inflated in Milan, whose arms were the Mulberry-tree, from the Latin word *Morus*. The Golden Lilly is sufficiently spoken of.

St. 50. A fine periphrasis to describe fortune.

St. 56. Before Augustus's time the city of Naples was called Parthenope, the name of the Mermaid who drowned herself, because Ulysses would not listen to her song: she was said to be buried there.

St. 60. O, finely touched, delicious vision of Bradamant! nor less sweet are her remarks thereon.

St. 84. What a magnificent bird has he depicted for us! and in the next stanza with what drollery and wit he laughs over his own inventions!

St. 93. L. 4. The poet has cast no small blot on this grand Pagan's escutcheon.

St. 98. Gades, Cadiz, vulgarly called Cales, the famous little island, which lays near Andalusia in Spain, of great antiquity, the best har-

bour in the Ocean, and grand mart for America. The stop, which Hercules is said to lay, is noted C. 6. St. 17.

St. 100. The city of Cirene in Africa was built by Battus, where he was buried. Our poet seems to follow the authority of Catullus, who says, *Batti veteris sacrum sepulchrum*.

St. 102. This whole story of Senapus, his interviews with Astolfo, his blindness, his punishment also from the Harpies, in short every circumstance therein is so magnificent, so poetic, so picturesque, they interdict verbal approbation, and only exact silent astonishment. Let the motives for, and conduct of Virgil's Harpies be compared with this triumphant pen.

St. 113. Final coup. Admirable figure, which seems to have been followed by his cotemporary Raphael, in that of Elymas the Sorcerer in the Cartoons.

St. 114. The whole speech of Senapus is truly noble and his picture most grand.

St. 115. L. 5. What a sublime sentiment! such magnificent politeness couched in so elegant a compliment is rarely to be seen: 'tis delicacy itself.

St. 117. Astolfo's reply is not inferior in dignity, enriched with scriptural expression.

A M E N D M E N T S.

St. 29. l. 2. grandson d. nephew

St. 64. l. 3. death, I'll not declare,
waking; but the contrary:

St. 67. l. 4. But they in mind were seemingly
more pain'd,
Nay truly pain'd and griev'd: as

St. 85. l. 5. On this account, to me it does appear,
This bird a spright was of th' infer-
nal shade,

St. 89. l. 6. With contract, that who him should
light upon,

St. 96. l. 6. to th' Rhine from Pyrene high,

St. 99. l. 8. To where the Nile is pass'd for Asia's
bound.

St. 105. l. 3. by far more excellent,
Than that which e'er produc'd Jeru-
salem.

St. 116. l. 3. Where shall of gold be fram'd the roof,

E R R A T A.

St. 20. l. 1. for d. by St. 21. l. 5. and horsemen
are, St. 28. Ladas St. 32. l. 3. Ferrant, St. 34.
l. 8. some in---some dead. St. 35. l. 3. Ferrant is he,
St. 50. l. 4. ground, St. 64. l. 4. *io non*. St. 66. l. 3.
venut 'era St. 67. l. 6. and what ills St. 68. l. 2.

th' outrage, which they bore: St. 80. l. 6. And
were by St. 85. l. 7. Which St. 87. l. 2. *rompe*
St. 96. l. 2. *Auso* St. 98. l. 1. Stop, St. 99. Trip'ly,
St. 100. l. 8. vast fane, St. 112. l. 1. despair, St.
124. l. 5. his rein,

C A N T O



C A N T O XXXIV.

THIS application, and as it were realizing the Harpies, is an excessive noble invention and vast satyr conveyed through it, with a fine moral annexed and a suitable exhortation to his countrymen. *Berni* in his *Orlando Inamorato rifatto*, &c. seems to have improved on this hint. Lib. 2. Can. 19.

St. 1.

*Di questi Antropofaghi, e Lestrigoni
E gran dovizia ne' nostri paesi,
Ch' han quei dentacci, e quegli unghioni
E barbe, e nasi grandi, e cigli tesi:
Son questi i Cortigiani, empì Padroni,
Ch' hanno sempre à far mal gli animi accesi:
Mangian la carne, e'l sangue i traditori
De' loro sventurati servidori.*

St. 2.

A chi mangian la testa, &c.

Which is no less beautifully and satirically continued for several stanzas.

St. 3. Zethes and Calais, fabled to be twin brothers of Boreas and Orithya: they relieved Phineus, king of Thrace from his distress by the Harpies, and drove them to the islands called Strophades: from this fable Ariosto has taken his story, but with infinite improvements.

St. 11. It seems more suitable to speak in the heathen stile, as the poetical hell is here described and the Pagan Mythology cited.

St. 12. This moral of punishment for cruel mistresses the poet seems to apply to his own case. Anaxerete, a fair stately maid of Cyprus, but so hard hearted, that when her young lover Iphis, through her cruelty, hung himself at her door, she looked upon him without compassion, so was fabled to be turned by the Gods into a stone. The story of Apollo and Daphne is well known.

St. 14. Theseus betrayed Ariadne, Jason Medea, Æneas Dido, and Amnon ravished his

sister Tamar; for which cause their brother Absalom slew him.

St. 25. The poet makes this lady marvellously well merit the situation she is in.

St. 38. The Lestrigons, people of Scythia. Homer in his 10th Odyssæ describes them the most cruel of men, and that they supported themselves with human flesh.

St. 39. Euristheus, king of Mycene, who, at the request of Juno, said to be the stepmother of Hercules, put him to numerous toils, for his destruction, but he surmounting all acquired the more renown from the dangers. His twelve labours are well noted in story and repeated in paintings.

St. 49, 50, 51. Our poet's pen has made here a paradise indeed.

St. 53. Dedalus, the architect and sculptor, made famous by the numerous fables invented concerning him.

St. 54. This particular figure of the old man is finely described.

St. 60. The final moiety of this stanza is most elegantly poetical.

St. 63. In this and some following stanzas there is a grand account of Orlando, a just and severe censure on his conduct and the punishment for it, most elegantly set forth.

St. 72. How rich is the poetical fancy of Ariosto, when, as in this place, he gives it its full scope!

St. 75. He begins this lovely fiction with glancing at his mistress's unkindness. May we not deem ourselves obliged to Ariosto's invention for the sweet poem of the Rape of the Lock? there is excessive grandeur, refined wit, and lively satyr in each example of things lost and forgotten, which he exhibits.

St. 80. This stanza is extremely bold, if we consider, where it was written; but our poet must

must have been a man of great resolution to utter such a sacrifice on the Popes, and think he stood in need of no better safeguard, than the slight apology he uses. Yet went he afterwards an Embassy to Rome.---Constantine the great went to Byzantium and gave Sylvester the city of Rome and the territories about it, which are still enjoyed by his successors.

St. 82. In this final moiety is an elegant Satyr on human vanity.

St. 85. Excellent assemblage of ideas: most whimsically ended.

St. 90. What exquisite beauty! death and nature watchful in their opposite functions.

A M E N D M E N T S.

St. 4. l. 6. the air broken he perceiv'd

St. 14. l. 5. By him, who injur'd Tamar, it is known,

Which Abs'lom did with bloody wrath resent.

St. 23. l. 4. Me to yield up his wife and vassal too,

St. 36. l. 7. Capadocia its confine,
And over-ran Hyrcania to

St. 40. l. 2. more severe effect:

E R R A T A.

St. 45. l. 5. now, St. 52. l. 5. our foul l. 6. St. 85. l. 2. *richesze*, St. 87. l. 5. Before the St. judg'd, that heav'n St. 57. l. 4. us, yourself, come, 88. l. rich booty



C A N T O XXXV.

WHAT a noble, and at the same time gay and lively exordium, addressed to his mistresses! 'tis far easier for the reader to form his own ideas hereof, than for me to express my admiration, nay indeed rapture on the whole. But how to justify him for this violent breach of unity of place: this extraordinary genius would not be circumscribed by the narrow bounds our globe had admitted him, nay nor was content with examining the Caverns of the poetical Hell; but he must carry us with him to the Moon! well, it is to be wished, an excellent judge has not been some how corrupted by him, for the ingenious Mr. *Blackwell* says, in his elegant introduction to reading the Classics. "A guide cannot be said to mislead the traveller, who brings him safely and pleasantly to his journey's end: and only takes him out of the common road to

"shew him a *palace* or a *paradise*, to entertain him with a wonder or surprizing curiosity." Let us then follow him chearfully, wherever he leads us.

St. 3. Excessive grand plan! but the final moiety is one of the most exquisite pieces of poetical imagery, that ever I met with. 'Tis as rich as the thread it describes.

St. 6. Beautiful method of praising Ferrara, his own country.

St. 7. What consummate elegance for the introduction of the cardinal Hippolito, whom he extols in the two subsequent stanzas, as highly as words and art can go.

St. 11. This whole machinery reaches the very Zenith of poetry.

St. 14. The poet turns his discourse to his patron, the Cardinal Hippolito, whose arms, as has

has been mentioned, in regard to his ancestor Ruggier, were the white eagle.

St. 22. The final moiety of this and the six subsequent stanzas cannot be sufficiently extolled by mortal pen.

St. 25. Ariosto here, and in the three following stanzas, banters the falsehoods which the greatest poets have uttered, and yet have passed for true history among their admirers; who nevertheless would severely criticize on any thing he has advanced in his poem, could any thing be found herein which is not the strictest verity.

St. 27. This controversion of the Grecian poet's facts may seem something particular in the mouth of St. John; but numbers of learned writers have been of opinion, that the story of the destruction of Troy was entirely fabulous: and the ingenious Mr. Merrick, in his dissertation before his translation of Tryphiodorus, sets forth—"That Metrodorus, a disciple of Epicurus, undertook to prove, that the Iliad of Homer is one continued allegory, and that the heroes in it had never any existence, but in the poet's fancy." And he farther adds,— "There is still extant an oration of Dion Chrysostom, in which, though he allows that there was a war between the Greeks and Trojans; yet he endeavours to prove, from the narrative of an Egyptian priest, and from the Egyptian monuments, that it was so far from ending in the destruction of the Trojans, that, on the contrary, the Greeks were vanquished, and obliged to desist from their purpose."— And, though that gentleman exerts great learning to overthrow those authorities which he had cited, in order to do honour, as well to Homer as his own author; yet, I conceive, nothing more need be advanced for the justification of the sentiments of mine.

St. 30. How elegantly the satyr is apologized for in the final couplet! by saying, the heat of passion was only assumed; which might otherwise appear too indelicate in the character of St. John; for which cause he assigns strong reasons for his zeal at the close of St. 28. or too violent

in the author himself. Yet *Ridenti dicere verum*—holds good.

St. 31. Sweetly sportive shifting of the scene! new, gay, adorable Ariosto.

St. 35. Exquisitely natural, to make excuse for her lover's defeat.

St. 39. Inimitable simplicity in the final couplet.

St. 46. Ariosto takes delight in shewing his vast circumspection, even in minute niceties. Bradamant's silence and contempt of Rodomont's lofty address and elegant compliments, is curious, and is plainly because he introduces them with too hardy and unmannerly a joke. In the next stanza, when, by repetition of that joke with some aggravations, it becomes insolence, she will not appear totally ignorant, so smiles; yet it is a smile of resentment. But when she has vanquished him in stanza 50, chearful with success, she deems it not improper to retort his insult.

St. 51. A fine figure, and suitable deportment.

St. 70. This polite speech, in reply to his arrogance, interests our minds in her triumph and his humiliation.

St. 74. There is something very curious in this short speech of Ferrau. He is modest, as to his diffidence of victory, which is plainly not his meaning; humane towards his brother combatants, which is sneer; and, at last, his predominant passion, pride, which is marked by Ariosto, breaks out very artfully—"Since I also fall;"—which he little expects to do.

St. 78. It was necessary, though difficult in our language, to avoid the setting forth the person—He or She—and the pronoun possessive—his or hers—which first is not expressed in the Italian, and latter is here governed in gender by the thing, and not by the person or owner; but in ours one would be some absurdity in Ferrau, and the other a much greater, as he took Bradamant for a man, even after the combat, calling her cavalier in the next stanza, and speaking doubtfully of her in the following canto.

A M E N D M E N T.

St. 34. l. 5. Ruggiero's mistress

R

ERRATA.

ERRATA.

St. 4. l. 8. Word St. 8. l. 1. *bella* St. 10. l. 4. From whence conducted St. 26. l. 4. For such proscription St. 30. l. 3. *han* St. 42. l. 5. For, than St. 45. l. 6. Soon as the St. 52. l. 6. signature, St. 58. l. 3. For I'll St. 73. l. 1. *non* St. 77. l. 6. *verrà* St. 79. l. 1. as did the others speed



CANTO XXXVI.

THE poet here lays down fine maxims, relative to the early impressions on the mind, confirming them by examples of his own times, and nobly applying them, to dignify his charming character of Bradamant.

St. 6. Hercules Cantelmo, son of the duke of Sora, a city bordering on the river Garigliano, and Alexander Ferruffin, two gallant officers, associates in the war with Hippolito, advancing too forward, the former was taken prisoner, and being in the pay of the Venetians, and yet having joined the Ferrarese, was condemned to lose his head; which execution was, with the utmost rigour, performed in his father's presence, in order to intimidate others from deserting their cause. See Paulus Jovius.

St. 15. Ariosto has the knack of marking the natural emotions of the mind.

St. 24. l. 2. Curious art, to give a warmth to his poem by making himself interested.

St. 27. How elegant is Ariosto in his several contrasts! this final moiety is a sweet specimen.

St. 32. The whole speech of Bradamant is excessively noble and natural, as is her subsequent deportment, thus tortured with love and jealous resentment.

St. 40. What can equal this charming simile so delicately touched?

St. 41. Most beautiful grove, lovely landscape, striking fabrick, where the solemnity of the inscription upon the table ought not to escape the reader's eye, though the discomposure of the jealous lady's mind took off her attention, as in lively manner the poet informs us.

St. 45. It is remarkable throughout the whole poem, Ariosto uses such vast circumspection in the character of his Bradamant, every thing she

utters in all points, whether in converse, in love, in anger, is attended with a peculiar delicacy.

St. 53. Most brilliant comparison! highly dignified by the introduction of those two cities so famous for such grand spectacles.

St. 54. Another poet would have contented himself with making Bellona form his contrast; but Ariosto throws his colours on with greater mastership.

St. 59, &c. Exquisitely finely conducted narrative of Atlante: the solemn and surprizing opening, the interesting circumstances throughout, the grand conclusion, make us all attention.

St. 67. Sweet touches of the final moiety.—These puerilities have a certain delicacy which strangely affect the mind, giving such a kind of stamp of reality upon the whole story.

St. 76. Heroic speech; well-grounded deportment of Marphise, so richly rising into her final noble vow.

St. 79. Fine effect on Bradamant, who instantly joins her persuasions, which could not be any better way enforced, as brevity and expedition were requisite, than by signifying the great estimation in which his father was with the emperor.

St. 80. Generous, gallant Ruggier, and prudent, notwithstanding his ardent passion.

St. 83. The poet here shews great dignity in Marphisa's silence, as well as discretion in his own; for it would have been far less noble, and indeed improper, to boast to Bradamant of her intent to destroy Agramant, and would have been an anticipation of what she says to the emperor Charles in that exquisite speech, Canto 38.

A M E N D-

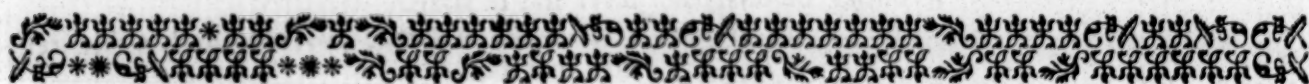
A M E N D M E N T S.

St. 7. l. 5. Brought captive in a ship, on scaffold
lain

St. 40. l. 4. brooks resume their liquid strain :
St. 45. l. 6. And to fulfil your wish and cruelties,

E R R A T A.

St. 3. l. 5. iniquitous, profane St. 16. l. 2. *veg-*
lia, St. 30. l. 5. As that, St. 36. l. 3. contract, 1. 7. thought, St. 47. l. 5. design'd, St. 58. l.
L. 4. observ'd; therefore to make excuse, St. 43. 5. *piano* St. 62. l. 1. *diede* St. 71. l. 3. many



C A N T O XXXVII.

ARIOSTO has made a noble peace-offering of no less than twenty-three stanzas to the ladies; and, though it is impossible for one poet only to set all their merits forth, yet he has attempted to point their glories so, that, 'tis to be hoped, the ridiculous talk that the rascally inn-keeper was permitted to throw out, and any casual lapse of pen, if any such should be in this sublime poem, may merit forgiveness, rather be obliterated from their memory.

St. 5. The poet here enumerates seven celebrated heroines, queens of different dominions; Thomyris, queen of Syria; Harpalice, of Thrace; Camilla, of the Volscians; Penthesilea of the Amazons; Dido, of the Carthaginians; Zenobia, of the Palmyrenes; and Semiramis of the Assyrians.

St. 6. The gardens of Hesperides, where, according to the poets, were kept the golden apples, which Jupiter gave to Juno for her dower: these gardens were at the utmost part of Æthiopia westward. The poet puts them for the extreme west point, as he does India for the extremity of the east.

St. 8. l. 3. 4. Mean Baldassar Castiglioni, who wrote the celebrated book called, *The Courtier*. Final couplet means Mantua.

St. 9. Cinthus, a mountain in Delos, where Apollo was said to be born.

St. 18. Victoria, the widow of Francis Davalo, marquis of Pescara. The final couplet alludes to some excellent odes she wrote in praise of her deceased husband's gallant actions in war. Artemisia, the wife of Mausolus, king of Caria, so fond, that she drank up her husband's ashes, thinking no other tomb than her own breast was of sufficient dignity.

St. 19. Ariosto mentions five ladies, in antient times celebrated for their fidelity to their husbands, whom, through their great affection, they would not survive: Portia, the wife of Brutus; Laodamia, of Protefilaus; Arria, of Petus; Argia, of Polinices; Evadne, of Capaneus.

St. 20. Alluding to the famous story of Alexander bemoaning, through a sort of envy to the fame of Achilles, that he had not such a poet as Homer to sing of his exploits.

St. 27. Erichonius, fabled to be the son of Vulcan and the Earth, to be born with deformed feet, for concealing of which he became afterwards the inventor of a chariot. Pallas gave the child in a basket to be nursed, but not looked at, as to his lower parts, to Cecrops's three daughters; but they, for their too much curiosity, were converted into stones, of whom Aglauros was one.

St. 28. Pæstum, a city of Lucania, abounding with roses.

St. 36.

St. 36. The poet incessantly brings in, by elegant contrivance, stories of dignity from the ancient authors to grace his poem. Jason, in his Argonautic expedition for the golden fleece, landed on the isle of Lemnos, where the women had killed all the men, for fear of being betrayed by them.

St. 43. This story, pursued with such charming variety, may deserve a place among some of the finest Ariosto has invented.

St. 50. This poetical justice bestowed on Clander, makes it not unsuitable here to remark, that, on observation, it will appear, the excellent author never introduces vice, or any crime, but with intent to render it either odious, or inflict punishment, or inculcate some noble moral.

St. 68. All the circumstances preparatory to this ceremony are extremely lively and noble; but Drusilla's deportment, speech, &c. in the six subsequent stanzas, are most gloriously wrought up to the quintessence of poetic fire.

St. 75. There is great judgment shewn in the total silence of Tanacro under this so dreadful situation; whose mind, after being raised to so

high a pitch of joy on the solemn nuptials, must be amazingly shocked at the narrative, so as to be incapable of utterance, till the body must, by the poison, be deprived of its faculties. Some poets would have made him speak, which must have been injudicious, after what Drusilla had expressed, in his situation.

St. 78. Two beautiful similes, and most accurately adapted.

St. 92. Fine comparison of their resentment increasing by additional circumstances of offence.

St. 95. Sweet simile, and most admirably touched.

St. 104. The last couplet is too true an observation of state.

St. 106. A sweet proverb, and noble reflection thereon.

St. 110. Natural, and yet most noble, high-finished similitude.

St. 118. The final moiety gives a lively image of the old woman's resentment.

St. 121. The poet thinks he has a right, after so long and serious an history, to cast in a piece of archness to entertain some of his more merrily-disposed readers.

A M E N D M E N T S.

St. 13. l. 5. My lord of Vasto's there, who not
alone

Affords, for thousand Romes and Athens, ground

To sing his praises; but

St. 14. l. 3. You yourselves that can.

St. 21. l. 2. Could wish to put, my verse should
now

St. 23. l. 2. Of hist'ry many of ye worthy had;

St. 40. l. 3. Nor suffer e'er our husbands us come
near,

St. 45. l. 2. They from their fire behav'd quite
diff'rently;

St. 52. l. 5. And, for such valour, suiting was of
spouse

So excellent, so worthy, the embrace:

St. 56. l. 5. Leapt from a precipice, her
Which hard by o'er a

St. 60. l. 1. Her aspect peace displays; but

St. 64. l. 1. But that th' High-priest shall in mean
time have said

Over the

Some pray'rs devout, for this occasion
made,

Still o'er the liquor must his blessing
join:

St. 65. l. 7. object has so fix'd his mind,
He thinks on that alone, to all things
else is blind.

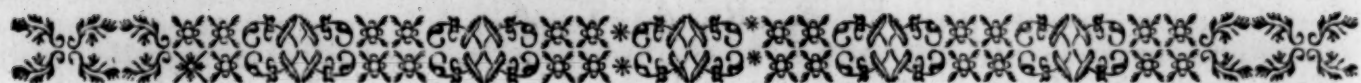
St. 83. l. 5. But first tear off her cloaths and
publick

St. 88. l. 4. notwithstanding they at distance were,

E R R A T A.

St. 4. l. 7. But ev'n St. 27. l. 3. Aglauros' St.
34. l. 4. wrong, St. 45. l. 8. *non li* St. 48. l. 7.
when she away should go, St. 50. l. 2. And back
the St. 60. l. 3. things St. 72. l. 5. may d. o St.

73. l. 1. which here as St. 81. l. 3. Seeing his
St. 84. l. 3. dragg'd are to the L. 7. This he can
St. 96. l. 7. Those three St. 98. l. 2. Rich city,
that



C A N T O XXXVIII.

THE cunning poet knows he is now restored to the ladies good graces, so ventures to converse with them more freely on the two nice topics, which, in this case, might be apt to embarrass a female resolution, that is, love and honour.

St. 4. Most glorious sentiments, fine reasoning, elegantly conducted and carried on through the two subsequent stanzas.

St. 9. Ariosto sets every thing he describes in lively imagery before our very eyes.

St. 12. What an oration is here! where shall we find its equal! would one not go to the utmost limits she sets forth to hear the like? The mind is guided by the poet's pen, and sees the pompous preparation, enjoys the grand conclusion.

St. 19. The emperor's deportment is finely marked, where it behoved him to establish so important an ally.

St. 22. Ariosto having just before given us so crowded and magnificent a scene, seems artfully to decline an opportunity of displaying his unrivalled talents for the descriptive; and, lest the reader should offer to censure, with amazing forecast subjoins an unanswerable reason for his conduct in his introduction of Orlando. What circumspection throughout his whole divine work!

St. 29, 30. 'Tis to be wished our poet, by some expressions here, is not playing the rogue with his old friend Homer.

St. 34. What—another banter on the Greek poets? 'Tis to be feared he will do worse presently—excel them a bar or two, which will soon appear.

St. 37. The grandeur, eloquence, in short, the whole contrivance of these three kings successive speeches, is no where to be paralleled. This of Agramant's in its nature required brevity. Agramant, as in his general character, so here is particularly intended to vie with Agamemon.

St. 41. This declamation of Marfilius is plainly meant by the poet to exceed those of Ulysses. Let the adequate and upright judge decide where the preference is due. There is vast skill in Ariosto's manner of raising the character of his christian hero Orlando; still so nobly reminding us of him during his absence, as it were to make us much interested in his cure, and more offended that he is not brought into action, his absence being now more affecting than was in the beginning the delay of his introduction.

St. 48. Sobrino is throughout the character of Nestor, but, in every part so apparently superior, there needs no formal decision. The poet still exalts Orlando, and not only makes him brilliant, but likewise the rest of the christian generals; yet with immense refinement sets Ruggier, his intended principal hero, above them all.—As to the speech—each line might take up sheets with justice to extol its beauties. Let the curious revise it over and over, they never can be satiated.—The conduct of the poet in regard to the deportment of these kings is admirable, making Marfilius, who was to use his utmost art for his own private ends, move out of his seat, bend the knee; whereas Sobrino, who is to employ his rhetoric only for the publick good, needs no such ceremonials.

St. 65. l. 5, 6. The emperor's reception of the proposed challenge is nobly marked, and thereby great honour given to the christian chiefs. Something of the same sort is noted by the Spectator in his criticism on the old ballad of Chevy-Chace.

St. 70. The whole conduct of Bradamant on this important occasion is finely depicted, and her reflections are most noble as well as natural.

St. 77. The magnificence of this pomp, to St. 87. inclusive, is scarce to be paralleled in his whole poem. What a glorious subject for the pencil of an history-painter!

S

A M E N D.

E R R A T A.

St. 3. l. 2. praise, St. 42. l. 1. what, St. 43. l. 5. arrive, St. 58. l. 5. *linguaggio*, St. 63. l. 5. warrior, L. 6. one of his



C A N T O XXXIX.

HE reasons in sweet manner on the distressful state to which he has reduced his hero, as if he would thereby urge the close attention of his readers; which may perhaps be the best pretension the commentator can advance for his excuse in having done but the like in many other instances.

St. 4. Completely poetical, the making Agramant, either from some supposed false report, or his own disposition of mind, vainly entertaining hope of regaining Rodomont, fancy he sees him there under the fiction of Melissa. Great judgment in parting the heroes thus by enchantment, with an eye to the *Dignus Vindice nodus*.

St. 6. There is exquisite art in making Agramant fall into this horrid crime of violation of such solemn agreement, &c. with precipitation.

St. 8. In our language the epithet *Old*, so simply and abruptly annexed to the king's name, appears somewhat rude: but, though the original gives sufficient sanction, lest it might be objected a softer one should have been chosen, it may be proper to remark, this naturally arises from the supposed converse of the two so highly offended combatants reciprocally laying the fault on their respective kings; one accusing the cunning of the old one, the other the rashness of the young one. It may be here observed, how finely Ariosto keeps up to his outset in the first canto as to Agramant's youthful indiscretion.

St. 10. Most glorious simile, descriptive of the two heroine's warlike disposition.

St. 14. What poetry can exceed this noble simile and delectable high-finished stanza?

St. 16. Sobrino's piety and prudence are nobly marked here, but indeed his character throughout is magnificently steady and uniform; his showing himself guiltless being elegantly applicable both to the gods and men, as is the vengeance which he fears may fall instantly on Agramant.

St. 17. Last couplet exquisite! a concise description of his own inimitable performance.

St. 20. l. 5, 6. With what circumspection Ariosto introduces one of the capital designs of his poem, and calls to our remembrance the commencement thereof.

St. 31. Final couplet. There is an infinite complexity of beauties in this short simile, thus applied to a seafaring person's landing on his native shore.

St. 36. How excessively noble is this introduction of Orlando, during the solemn tranquility of the christian chiefs' consultations!

St. 43. Pathetic description of his affection, sweetly interrupted by his regard for his antient tutor.

St. 44. The necessity of Flordiligi's discovery of Orlando, whose transformation had made him unknown to all the company, save to Astolfo, on recollection in the next stanza, and that by the information of the evangelist, is attended with a circumstance most curious and delicate in her observation, after the epithet annexed to the man.—Here is also great art in tacitly setting forth the wondrous alteration Orlando must have undergone, by making him only revealed by Flordiligi, who had seen him at Rodomont's bridge,

bridge, in that hideous way; and by Aftolfo, who had his instructions in Paradise; but the rest not even to know a person of such significance to them, till they were informed.

St. 52. Noble simile to point out to us the immense strength and posture of Orlando.

St. 58. Quintessence of poetic painting. The solemn figure, the grand attitude is before our mind's eye, as Shakespear says.

St. 60. l. 3. That is, unbind me.—As expressed in Virgil, when the nymphs and shepherds, in waggery, had tyed Silenus. Ariosto having kept to the Latin, it was thought hurtful to the dignity of his allusion to translate or give it in English.

St. 63. The old preceptor talks with good judgment.

St. 69. With what immensity of lofty similes is his work, on every occasion, enriched!

St. 71. Too just an apostrophe: too common the case. No poet has inculcated allegiance to

princes, higher, both by noble precepts and grand examples; and yet he demonstrates, he knew well what princes too frequently are.

St. 75. l. 6. Fine strokes of policy he gives us, suited as well for the attention of princes, as for their subjects. He is a master in every thing he touches upon, and that is but every thing. We might therefore, without the least shadow of partiality, assert, the encomium given to the Greek poet by the duke of Buckingham,

Read Homer once, and you can read no more;
For all things else appear so mean and poor,
Verse will seem prose: yet often on him look,
And you will hardly need another book.

is most strictly applicable to our divine author.

St. 83. And to the end of the Canto. The poet, conscious of the delight which he must have given in this cluster of rich productions, sagaciously finishes; to leave his reader *con la bocca dolce*. The French phrase *bonne bouche*, is doubtless familiar to all.

A M E N D M E N T S.

St. 43. l. 5. Nor first or second kiss sufficient prove,
Nor his warm wish did the third satisfy;

St. 72. l. 2. on each side abound.

E R R A T A.

St. 20. l. 8. Marphisa and her anger drew, St. 13. l. 4. Where St. 13. l. 4. Where l. 3. *Scoffo* St. 62. l. 8. so t' abound. St. 85. l. 8. St. 32. l. 8. with venom full St. 55. *ambe*



C A N T O XL.

THIS polite address to his patron, and artful manner of bringing in view some of his heroic actions, demonstrate our author to be no less refined a courtier, than poet.

St. 3. Ferrara being besieged by the squadron of the Venetian and those of Pope Julius the second, our author was sent in the utmost haste, to cast himself at that Pope's feet, and endeavour to pacify his holiness; but on his return, saw the

cardinal Hippolito's standard triumphant. The golden Lion is the Venetian arms. This and the subsequent stanza and a half refer to the same action, noted Canto 3. St. 52.

St. 6. What a sublimely horrid night-piece of a sea-fight is here! 'Tis not possible to find terms adequate to the adoration, he exacts.

St. 11. 12. Devout and noble, as well as discreet preparation.

St. 13.

St. 13. Vastly fine this of the Saracins; but lest they should seem to stand in equal degree with the Christians, the Poet's art is inexpressibly delicate, to throw in a satire in the fourth line, and that dignified by the scripture, as mentioned first book of Kings, chap. 18. ver. 27.

St. 17. How busy, how descriptive of the whole art of war, is this and the five following stanzas; we see the shocking confusion, and that in the grandest stile.

St. 23. l. 4, 5, 6. What is previous of this siege is noble, lively, glorious; but Brandimarte's being here heighten'd, in respect to future purposes, is inimitable art and forecast: these shocking incidents, his attitude and whole deportment is fire itself of poetry.

St. 29. What a noble simile and how admirably adapted in every circumstance!

St. 31. This description of the Po is exquisitely grand and the application no less.

St. 34. What exquisite pictures of horror and distress this and the two preceding stanzas!

St. 37, 38, 39, 40. Steady, sagacious friend and counsellor. Alas, my famous Nestor.

St. 45. What description can be more concisely elegant, more strictly poetical.

St. 47. Pompey, after his defeat in the fields of Thessaly, fled to Ptolomy, king of Egypt, for his protection, who caused him to be assassinated.

St. 49. Must not this gallant spirit plead Grasso's pardon, for stealing off with Rinaldo's horse.

St. 51. l. 2. Agramante's character is charmingly ennobled by this majestic refusal.

St. 53. Last half and first of 54. Well entered, my ever uniformly glorious Sobrino.

St. 68. Fine determination, to demonstrate the delicacy of his hero's honour.

St. 76. The ancient Legends related that Dudon, quitting the cruel business of war, dedicated his life to retirement and devotion, for which cause he has generally the appellation of holy or good.

A M E N D M E N T S.

St. 5. Who

So many slaughters and so different,
T' avenge our palaces by fire craz'd,
Till ta'en was the whole naval armament,
May

Which Afric's wretched people underwent,

St. 13. l. 5. What num'rous fastings, off'rings,
vows they sent,

What gifts he from them, privately receiv'd,
What statues, altars, publickly, to rear!

St. 19. Who darts, fire, pond'rous roof and battlement

l. 3. The planks and beams, by force, asunder rent

l. 5. onset violent,

St. 31. Such rage the king of rivers does inspire,

l. 6. wave are borne:

St. 59. l. 6. As Agramant all that did useful show

St. 60. l. 7. And with full crouded sail a vessel spy'd,
Which did for Afric's coast at freedom ride.

St. 65. l. 6. as I before did

St. 67. l. 2. His ever --- and his pungent

l. 8. vows,

St. 69. l. 3. No bark, i'th' sea or river, left behind,
Or Saracin, save dead, could he survey:

E R R A T A.

St. 4. Ships, St. 6. Sharp, St. 9. l. 4. Which now to St. 10. Sea as land brave St. 53. enterprize,



C A N T O XLI.

THERE is something singularly poetical, in this manner of introducing the celebration of the house of Este: and the Poet artfully shows his zeal, by casting in so many and so remote comparisons for one and the same purpose.

St. 2. Icarus or Icarius is said to have given wine to the countrymen, to cheer them at their harvest work, which they never having drank before, and becoming intoxicated, imagined they were poison'd, so fell upon him and tore him to pieces.

St. 8. to 17. inclusive. Most dreadfully lively description of a tempest: we perfectly see and sympathize with the poor wretches: which lamentable circumstances are continued to St. 20. when Ruggier's presence of mind is shown, and his adroitness in swimming.

St. 20. How beautifully descriptive this and the next stanza; which is indeed painting it self.

St. 23. With what immense art is this solemn reflection thrown in, and the whole stanza filled with extraordinary circumstances, to call off the attention from the storm, and make the mind, which must have been sensibly affected with such a series of distresses, sympathize with the calm, which he instantly presents to us: at the same time, lest the reader should be too much offended at his breaking off, as naturally so intent on the catastrophe of Ruggier, opens to us that scene of action which is of more importance, if possible, that even that hero's life. This is masterly work.

St. 26. This, like many other passages in the Poem, is relative to a story in *Boiardo's Orlando Innamorato*, which book should be perused by the readers of this, fully to enter into Ariosto's, which is a sequel thereto; as our poet seems to suppose is done, or else thus recommends it in a jocular manner.

St. 30. Olivier, tho' richly accoutred, takes a modest motto, intimating, he was at his supe-

rior's command. This is a nice glance to give a dignity to Orlando.

St. 39. This speech of Brandimart is so cordial, and at the same time so oratorical, one can hardly forgive Agramant for his interruption.

St. 42. But he makes us amends with a no less noble one, tho' of a quite different nature.

St. 46. As this is the richest and most important combat, and the final one, in regard to the victory of the Christians over the Turks, so the poet seems in this instance, the most to try the patience of his readers, by so suddenly shutting his scene, at so critical a juncture, artfully intimating, that every part of his plan must give place to the business of his capital hero; but he amply recompences us by the entertainment he gives us on that subject.

St. 53, 54, 55, 56, 57. Most pious and excellent Hermit, who well deserves the delicious habitation, our poet has here, with exquisite painting and imagery planned out for him. There is something extremely well conducted and noble in the Hermit's continually making use of scriptural phrases and allusions.

St. 65. An historical account of the rise and name of the house of Este.

St. 67. Final line. Artful manner of the poet's signifying he has said enough on this subject.

St. 68. Having no diamond pen or golden ink at present near me, will leave remarks on this battle to the reader.

St. 74. Most beautiful simile thus applied to Sobrino's collecting himself, to be as snug against the approaching danger, as possible. His attitude with his shield is highly picturesque.

St. 86. The artful and steady character of Sobrino, correspondent to his name, is remarkable; who under such disadvantages, could act with such presence of mind towards his enemy.

St. 87. This conduct of Sobrino seems, in general, a little dishonourable, and, in particular, unjustifiable,

unjustifiable, according to the rule laid down by the author, C. 30. St. 50 as to the horses being inviolable in regard to wilfully wounding them. But Ariosto, who has his eyes ever about him, though his heroes may not always be so much upon their guard, seems to be prepared for this objection, by saying, "Unless there was a contract."—So we may suppose, in this inveterate and bloody conflict, all advantages were agreed to be taken; which is also to account for Gradasso's manner of killing Brandimart, St. 99. to avoid its going under the usual denomination of a cowardly act in so great a champion, to come behind him already engaged in such way: unless it may be supposed a refinement in the poet, that he would not suffer the pagan chief to gain such advantage but by treachery, and that Brandimart could not have been conquered by fair play.

St. 88. It seems odd here that Brandimart should leave Olivier in such a situation; but it is to be naturally imagined, that, having beaten

down Sobrino in such weak way as he appeared before, he concluded him slain. And though the poet continues to describe the action between Sobrino and Olivier, that Brandimart on sight of Agramant instantly flew to attack him, and then return to the relief of his friend Olivier: nor, as Agramant was so near, was it safe to undertake his aid till he had removed such obstacle.

St. 90. This rational and sedate reflection, in the painful situation he is supposed to be, and at so great disadvantage now attacked, ennobles Olivier's character highly.

St. 100. Father of heaven indeed! What a sublime transition! One's very blood shudders at this sudden (sudden as is the chop) and inimitable apostrophe, which gives a fuller idea of the striker and look of the dying subject than could the most high-finished description; as does in the next St. that so concise account, on this dreadful occasion, of the gaping wound.

A M E N D M E N T S.

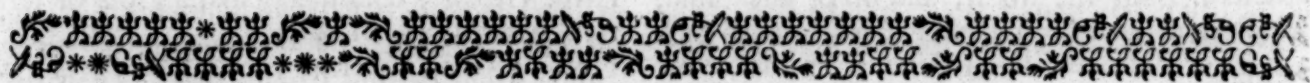
St. 7. l. 3. He answers: by me 'tis not disallow'd,
To take them with you and for Afric go.

St. 68. l. 7. ---king Sobrin:
fea did din.

E R R A T A.

St. 20. Screams convey. St. 23. they, perishing
St. 26. l. 1. Whose haste St. 43. proceeds.

St 73. ---And, to turn, Brandimart the-



C A N T O XLII.

NOBLE method of exhibiting the force of friendship, and then transferring it to set forth how much the duke of Ferrara was beloved by his people. These are strokes of great delicacy.

St. 3. This accident of the duke's is mentioned in the note of St. 52. C. 3.

St. 10. The making Gradasso, on the sight of Agramante's fall by the hand of Orlando, and

his advancing to attack him, struck with such a pannick as to be incapable of any defence, is a high tacit encomium on the appearance that hero must be supposed to make, perhaps conscientiously struck for the manner he used in killing Brandimart, and expectant of the revenge which must follow.

St. 13, 14, 15. How grand, and at the same time tender and pathetick! It has been objected by

By some, that the cut Brandimart had suffered must render him incapable of speaking; but whoever will be pleased to consider, must admit, that such stroke so overhanded might cut through his helmet and his forehead, and consequently break his skull, so stun him; for the recovery of which sufficient interval is allowed: but when his helmet is loosed, though the wound is inevitably mortal, the brain might not be so damaged as to deprive him of the short utterance on the subjects so delicately touched upon: and indeed the poet's own words shew he is prepared for this criticism, which he fully obviates.

It seemed to me great pity in this very particular circumstance; that the syllables of the name should be separated, as their conjunction has so forcible expression, and here so fine effect, setting forth at once the tenderness of the dying subject, and inability to give it utterance.

St. 19. There is great humanity set forth in Orlando, notwithstanding his warlike disposition, when his wrath had time to subside.

St. 22. This imitation of the original seemed necessary, and it is hoped is no less ludicrous in the English.

St. 27. High pitch of Marphisa's character, that she will combat her brother, sooner than admit him to swerve from justice.

St. 32. This whole story is to be read in Boiardo.

St. 35. Ariosto, as in general, so here in particular, has a wonderful contrivance in the weaving his stories; leaving such a vast distance of separation, and then rejoining them in this instance of the two fountains, which he mentions in the first canto, and resuming it not till this—he must have had peculiar talents for such performance.

St. 41. Rinaldo's violent passion finely set forth, and his subsequent reflections nobly and naturally introduced.

St. 47. How admirably poetical a description of jealousy.

St. 50. Shocking and noble imagery.

St. 53. With what spirit of poetry is this whole piece of machinery wrought up, with all its circumstances; the figures of Jealousy and Disdain combating each other in the mind of the tortured unhappy Rinaldo: the former, from an ill-grounded suspicion that his kinsman had in-

jured him by carrying off Angelica; the latter, from his knowledge of her perseverance in ill-treating him.

St. 64. l. 7. The reader must be as well pleased as was Rinaldo, to have his curiosity satisfied as to this person, after being so long and so finely kept in suspense.

St. 66. Alluding to the book of Tobit in the Apocrypha, where the angel Raphael meets the young Tobit, instructs him about his errand, and also about his being safe in his marriage from the evil spirits, and how to restore his father's sight by the application of the gall of a fish which he should catch.

St. 74. Could a Raphael or Michael Angelo paint or fabricate a richer palace?

St. 78. The plan, architecture, whole invention of this prodigious fountain, and all its adjuncts, can only be celebrated by silence and amazement.

St. 80. The horn of plenty, too well known to need explanation.

St. 88. Amphrysus, a river in Thessaly, where Apollo was fabled to keep Admetus's flock of sheep.

St. 89. Isaurus, a river in Umbria, which runs from the Apennine hill into the Adriatic sea near to Pesara, where the standard of gold coin was settled from *pesare* to weigh.

St. 90. The kingdoms of Parthia and Mauritania, from the two kings Monefes and Juba, who reigned there.

St. 91. This poetical gentleman's name being Cavallo, which is Italian for an horse, Ariosto compares him to the poet's Pegasus of Parnassus or Helicon, an allusion impossible to be carried on in translation. The fountain Hippocrene arising from Pegasus striking the rock with his foot, is well known.

St. 92. Final couplet. The Po. This circumstance is already noted, C. 3. St. 34.

St. 93, 94, 95. The description of this lady—his modest touch on his own poetry—his admission of no supporter but himself—his concealment of his mistress's and his own names—sure is conducted with the quintessence of invention and elegance.

St. 98. Particular and sweet manner of poetically describing an eager curiosity checked by a decent forbearance.

ERRATA.

St. 15. l. 7. Ch' St. 81. portray'd. St. 92. without her, in St. 99. than laughter,



CANTO XLIII.

MOST beautiful apostrophe to avarice—
giving instances through all the grandest
circumstances of life, then sweetly deducing it
to his own particular sufferings in the amorous
state.

St. 3. Perhaps we need not go very far back
in history to find a great personage, to whom the
first four lines would suit as to his glorious cha-
racter, not without the spot of the two subse-
quent ones.

St. 5. The poet here elegantly gives us to
know, that some of his own amorous afflictions
are uppermost in his mind; but judiciously, with
complaisance, breaks off, not to withhold his
agreeable narrative from his impatient reader.

St. 8. Satirical kind of inference, and coun-
cil thereto annexed.

St. 11. Meaning Mantua, round which goes
the river Mincio, which issues from the lake of
Garda or Benaco, inclosing the whole spot.
The poets feigned, that at the destruction of the
city of Thebes in Bæotia, a daughter of Tire-
fias, the Theban, fled into Italy, whose name
was Manto, who had a son called Ocno, or,
as others call him, Bianor, who built Mantua,
calling it from his mother's name. Ariosto de-
scribes the city of Thebes, with the title of the
walls of Agenor Draco, i. e. the dragon, be-
cause it was founded by his son Cadmus, with
the aid of his companions, who were fabled to
rise from the teeth which Cadmus had sown of
the dragon which he had conquered and slain.

St. 18. Still rising by degrees, he gives us a
consummate character of an accomplished lady.

St. 21. His love superior to her immense
prowess, and in the next stanza his constancy,
spite of her personal charms, together with his

assurance of his wife's fidelity, are grandly
wrought, to make his subsequent distress more
deplorable.

St. 23. Leda's daughter Helen, famous for
her fatal beauty. The proffers, &c. alluding to
the offers of Pallas of prudence, and Juno of em-
pire, to Paris, (who was brought up as a shep-
herd on mount Ida) for his favourable decision
as to the golden apple.

St. 28. What an entertaining sweetly-invented
story, seasoned throughout with incidents of wit
and satyr!—Morgana, in the books of the round
table, was the sister of Marcus king of Cornwall,
the husband of Gineura, who, for love of Lan-
cillot, violated her faith to her spouse; which
injury Morgana made known to her brother by
means of an enchanted glass.

St. 32. Ferrara, according to the vulgar opi-
nion, was founded by the people of Padua, when
they fled from the cruelty of Attila, after the de-
struction of their own city, which had been built
by Antenor the Trojan.

St. 37. Rascally climax of temptations. Poor
lady! I dread this final coaxing couplet.

St. 38. Our poet seems to be a tolerable master
of the descriptive.

St. 40. Beautiful description of man and wife
in such a strange situation: his short and inter-
rupted speech, her silence and tears, the attitude
of both.

St. 44. Ariosto, ye see at last, ladies, is but
a sorry rogue. Let us, if possible, put on a
frown of disapprobation in this place. Nor
would I pardon the witlings who have given this
novel the title of the Cuckold's Consolation, re-
gardless of the prohibition—*Ludere cum sacris*.

St. 48. Here

St. 48. Here, as well as in the preceding stanza, Rinaldo moralizes with great judgment, and in the following is a warm advocate for the ladies. If it be not a regular heroic poem, let us then admit it is an entertaining one, and confess, he has succeeded in what he intended to perform.

St. 54. The castle at the extremest part of Ferrara westward, on the left of the Po, was built by Theald, or Tefaldo, of Este, about the year 970. On this same situation, in the time of pope Paul V. i. e. about 1605, was built the fortress which is now standing.

St. 55. Ariosto, like a worthy citizen, takes frequent occasion to celebrate Ferrara, and here employs seven stanzas nobly written for that purpose; and concludes, St. 62. for its prosperity.

St. 56. Exquisite account of Ferrara in this and the three following stanzas; its low condition, rise, &c. ending with a compliment to the duke. The little island called Belvider, which, in the time of our poet, was beautiful, with sumptuous edifices, gardens, and menagery of birds and beasts, collected and kept there by Alphonso I. then reigning duke.

St. 57. l. 3, 4. The astronomical year begins when the sun enters into Aries. Nausicaa, the daughter of Alcinous, king of Phœacia, who, lighting upon Ulysses when shipwrecked and naked, gave him some of her cloaths, and conducted him to her father's palace; which country abounding with orchards, fine fruits, &c. our poet has described by her name. See Homer's sixth *Odyssee*.

St. 58. The island of Capræ, to which the emperor Tiberius retired and kept his court there fifteen years, which he adorned with most sumptuous fabricks, &c. the ruins of which remain to this day, as in contrast to what they formerly were.

St. 59. l. ult. Alphonso, the first son of Hercules the first, and father of Hercules the second, duke of Ferrara.

St. 62. Most glorious stanza! at once praying for their welfare, and counselling them to use the certain means, i. e. unanimity, for obtaining the same.

St. 63. Final moiety. The Po at Stellata divides into two branches, as our poet has signified St. 13, 53, 54. To those falling down the river the left hand branch bears towards Venice, and the right goes quite to Ferrara, the walls of which city it washes; and there it parts again into two more currents, (which it does continually as it

passes on) that on the left called the Po of the Volano, that on the right the Po of the Primaro or Argenta: upon this stream, at six miles distance from the city, stand opposite to each other two towers, one on the left called Gaiban, now only put to the use of a belfery, and the other on the right, whence this place is called the towers of the fosse.

St. 72. Ulpian, a famous lawyer in the time of the emperor Adrian.

St. 75. Tiberius (not the third Roman emperor) Flavius Anisius Constantinus, originally of Thrace, was chose by Justin the younger to govern the empire, and was by him afterwards created Cæsar. By this succession he became possessed of great riches, which he immensely augmented by his repeated conquests over the Persians. He died anno 582.

St. 76. Such sort of circumstances would not appear marvellous in England.

St. 84. Sweet assemblage of most forcible reasons delicately summed up.

St. 90. His eagerness is finely set forth.

St. 93. Her behaviour, conscious of her own affection and integrity, sweetly described.

St. 102. Beautiful and most elevated account of herself. Milton's Pandemonium, where the devils are all converted into snakes, is similar to this passage, b. 10. l. 72. which I since perceive is a note of the ingenious Mr. Warburton on Milton.

St. 107. Pretty rurality.

St. 112. This charming nurse is a woman of science, skilled in the laconic as well as the pathetic, and an excellent oratrix.

St. 115. Admirably modelled climax.

St. 120. Final couplet. The terms of musick are here whimsically thrown in, which is strictly pursued in the translation.

St. 121. It was thought the ironical epithet might be annexed here, as it suited such a scorpion as Ariosto has depicted; for which cause also I have left out the article in St. 127. l. 7. as if I had called her good foul, meaning what the moderns of the capital style—a thorough brimstone.

St. 127. "Why, I know not." This may seem absurd, but is a turn of delicacy in Ariosto; for the reader must know the reason she could not tell, viz. she knew nothing of the matter. So he continues his sneer on her eagerness to tell all she did know.

St. 133. Enchanted and enchanting mansion.

St. 135. The poet has finished this figure most highly to suit the purpose of his novel.

St. 139. Though there is in appearance something too indelicate in this story at first sight, and even the apology—of its being uttered by a person of low life—and that of the roughest sort—in a voyage—by way of pastime—among men only—has scarce weight enough to excuse it, even with many more circumstances put in by the author to chasten it, and the concise and least offensive descriptions used; yet, when the whole is considered as illusion, enchantment, performed by spirits, the gross particles will evaporate in great measure, and it will seem but a fiction of a fiction; consequently, as near nothing as any thing can be.

St. 144. The modest suffusion on Rinaldo's countenance, whom the poet uses for his proxy, is inimitably artful. 'Twere great pity such strokes should pass unobserved, which really abound in Ariosto.

St. 148. As the poet was celebrating personages who had courteously received him, the translator was willing to club his mite, and give the epithet of *fair* to Madame Leonora, who could not fail of deserving it for her remarkable hospitality and genteel manner of conveying it.

St. 149. Final couplet. Meaning *Trepani*, a city on the coast of Sicily, mentioned by Virgil at the end of *Æneid* 3. *drepani portus*.

St. 157. Flordilige's first fainting, then reviving, lamenting, and rising into fury, throughout eight stanzas, is an inimitably natural and poetical process of distress: nothing can be more pathetic than the apostrophe, or turning her discourse to her dead Brandimart.

St. 165. l. 5, 6. Concise but most elevated description of mount *Ætna* in Sicily: and even in this choice of brevity our poet has shewn his great judgment, for he must be sensible, the utmost force of description could not excel Virgil's, given of this place in his third *Æneid*, l. 571. so avoided being circumstantial.

St. 169. This deportment of Orlando, and the five following stanzas, being his oration, are of the sublimest stamp.

St. 170. Final couplet. The application for pardon for his lamentation, and the assigning such pathetic and cogent reasons for the same, is, I think, the highest stile of bemoaning a friend, and, indeed, of an entire new cast.

St. 174. These great examples may need explanation for the less learned reader. A noble Roman family were the Decii, three of whom are recorded for dying for their country; the father in the Latin war, the son in the *Hetruscan*, the grandson in that against *Pyrrhus*.—It being said, that the gap in the Roman forum would not close till some young nobleman was put there, *Curtius* voluntarily plunged in.—*Codrus*, the last king of Athens. The *Peloponnesians* were told by the oracle, that they should still have the better, if they did not kill the king their enemy. *Codrus*, hearing this, disguised himself and went amongst them, and, offering them provocations, being not known who he was, was slain, and thereupon the Athenians got the day.

St. 175. This and the following stanzas, i. e. the exquisite funeral ceremony, first charmed me to attempt the translation of this divine poem. Can't add a stronger mark of my approbation, &c. To speak on each individual beauty would take up a volume.

St. 179. l. ult. The mention of *Olivier* with such simplicity, is a delicate instance of our poet's immense circumspection; for, though we might have forgot him, it would not have been strictly allowable in Ariosto to have passed by one of the actors in so important a conflict: and, though at first sight *Rinaldo* may seem to occupy a wrong place, in being spoken of before him, yet, if we consider his post marked on purpose to heighten the character of *Orlando* as chief mourner, claimed such rank; and, had he been present, the poet plainly intimates he would have been one of the three combatants: besides, he had relieved *Paris* from the besiegers, and was the single champion chosen by the christians against *Ruggier*.

St. 181. l. 3. *Eleison*, the beginning of one of the *Psalms* of David in Greek, meaning *Have mercy upon us*, being the mass called *Miserere*; the form of prayer said or sung over the body when interred by the roman catholics.

St. 185. l. 5, 6. Sicily, where the Cyclops were fabled to dwell.

St. 187. Fine account of the hermit.

St. 193. Could there be one lapse, or even more, found in dear Ariosto, we must forgive all for his making the glorious *Sobrino* our fellow-christian.

St. 196. What elegant and amiable touches for the finishing up the hermit's character!

St. 198.

St. 198. Though our poet had already given us so highly-finished a picture of Sobrino for his consummate prudence, yet, as a skilful artist, he again takes his pencil, in order to retouch it in a

minute part, for the closer attention of the observers. This is not one of the least conspicuous instances of Ariosto's strict accuracy in his characters.

A M E N D M E N T S.

St. 4. l. 1. What shall I say of each fine, lofty dame,
Whom, to the virtues, charms of those who lov'd,
To lasting service, more, than column's frame,
Obdurate, I have seen, perverse, unmov'd?
St. 35. l. 2. That, having left her, I did eastward
St. 46. l. 5. To shun the cause of her so hapless fate,
St. 50. l. 5. time, that short he does dispose
In manner the most useful to bestow.
St. 54. l. 8. Both of the tow'rs
St. 70. l. 5. To know the case had it but been his lot,
Which to
His native soil and mine, which marthy ground

And lakes, from Mincio's pent-up stream, surround.
St. 92. l. 2. She in the city would forbear to stay;
St. 121. l. 5. 'Twere tedious telling, that the heart was smote,
l. 8. Out of his senses ready was to go.
St. 132. Build her a palace,
St. 140. l. 7. might throw,
Why cleav'st thou not unto thy centre now?
St. 156. l. 7. Aistolfo did secrete,
Till with him he did
St. 174. l. 7. For other's good and for his own renown,
None, like your Lord, his life did e'er lay down.
St. 185. l. 7. The three French warriors in
St. 189. l. 2. skilful pilots it

E R R A T A.

St. 10. l. 6. *dogli* St. 11. l. 1. Above this L. 1. 4. from the St. 133. l. 6. crimson, St. 148. l. 4. And from St. 51. l. 1. That, bed St. 72. l. 6. warrior and some nights reside, St. 149. l. 4. 7. city one St. 105. l. 6. For, save when St. 125. nor has it on St. 175. l. 1. *altre*



C A N T O XLIV.

ARIOSTO is surprizingly bold, considering his situation, &c. in declaring his sentiments. These three introductory stanzas are remarkable; nor could their being strictly true, perhaps, prove a sufficient sanction, without his own firm assurance, that his prince was of a truly noble and upright heart, and therefore could not consequently be affected by his satyri-

cal observations, which, for that cause, became the highest personal eulogy.

St. 10. Most sublime prediction and exquisite method of celebrating his patron.

St. 13. The deference which Amon pays to his son Rinaldo, though not the eldest, is remarkable; and the respect and duty which he observes towards his father in the next stanza, though

though absent, is finely marked: both act upon discreet and laudable principles, yet each negotiation is casually productive of great feuds and animosities, which make us the more interested, as by the poet's art neither can be censured.

St. 17. This is allusive to the transactions in the count Boiardo's poem.

St. 23. Turpin is an excellent narrator, no less useful to the poet than entertaining to his readers on all occasions. That archbishop having wrote the life of Charles the Great, doubtless Ariosto must mean an attack on his veracity by the various introductions of him ever, either in points that are obscure or fictitious.

St. 32, 33, 34. What can be more magnificently finished than this lively entrance.

St. 40. and the seven following. Poor Bradamante's deportment thus torn betwixt duty and love, is finely depicted; and her arguments are deduced, by great art, till they become not only cogent, but undeniable at last.

St. 50, 51. How often have these two noble stanzas been imitated by our writers, who cannot but be supposed to have read them.

St. 56. Perithous, in company with Theseus, went to hell to take Proserpine away from Pluto, so was killed and torn to pieces by the three-jaw'd dog Cerberus.

St. 58. Ruggier's delicate expostulations are crowned with this exquisitely tender stanza.

St. 61. These six stanzas of Bradamant's message by her confidant, are most elegantly imagined throughout.

St. 71. The emperor's seemingly smiling at the particularity of the request is prettily thrown in; of which sort there are ten thousand in the poem, that will escape the observation of such as are not more than ordinary watchful, and yet are delicacies, wherein the poet's strict circumspection was exerted.

St. 76. l. 6. Some readers may not be apprized—the Romans, when their emperors were dead, who each, when living, had the title of Augustus, let him have been ever so execrable, placed him amongst the gods, and flattered him with the title of Divus, i. e. deity: which custom was not unacceptable to the reigning successor, for reasons pretty apparent. Here Ruggier speaks in a sarcastic manner, meaning he will kill Leon.

St. 89. Fine picture of Leon at the first sitting, not without heightening Ruggier's character.

St. 92. Tender delicate simile, setting forth Leon's disposition of mind, artfully preparatory for the glorious behaviour he after practises.

St. 97. Sweet stanza: how full of fire and bustle we see the croud!

A M E N D M E N T S.

St. 2. l. 7. they neither right or wrong

St. 21. l. 8. in bladders bind.

St. 26. l. 2. The day when came Orland

And he of Montalban, in company

St. 35 l. 2 To give Ruggier

St. 39. l. 5. hand, she it great fault

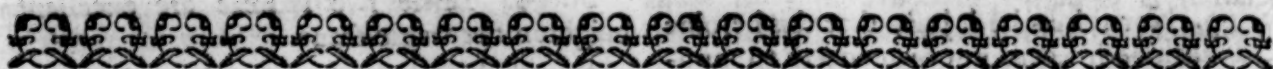
St. 67. l. 7. new storm obscure

St. 68. l. 7. My conduct seem praise-worthy

St. 72. l. 7. they draw her

E R R A T A.

St. 29. l. 7. *ed Oliviero* St. 55. l. 3. *faccia* St. 66. l. 8. *bellexe*.



C A N T O XLV.

THE subject of the uncertainty of fortune is here most sublimely handled, and richly illustrated, by examples both ancient and modern; then transferred to his story, and most eminent character, with a peculiar grace. Polycrates, king of Samos, at first fortunate in all his undertakings, at last, vanquished by Darius's army, taken prisoner and hanged up by the soldiery. Croesus, happy in the beginning of his reign, afterwards conquered by Cyrus, narrowly escaped being burnt alive. Dionysius, the tyrant of Syracuse, from his prosperous state, was reduced to teaching a school for supporting life.

St. 2. Servius, the son of a slave of Tanaquil, succeeded Tarquinius Priscus in the government over Rome. Marius, of most infamous offspring, was seven times one of the Roman consuls, and the head of the grand party against Sulla. Ventidius, once a slave of Strabo, was the first that triumphed over the Parthians, and was prætor, and afterwards consul of Rome.

St. 6. Pretty continuance of his description of fortune.

St. 13. 14. The different sentiments of father and son, altho' equally rejoiced at their capture, are richly marked.

St. 15. The method and gradations of Theodore's preferring her suit, are conducted with vast grandeur and science; which the poet artfully hints, in St. 18. he is inclinable should not be overlooked.

St. 21. Most charming manner of shifting the scene, which he had so highly touched up; making the reader, as it were, so interested as to wish he could give information of the distressful situation, in order to his relief.

St. 26. Most elegant comparison, exquisitely adapted.

St. 28. In the pursuit of this amorous complaint, our poet has Virgil manifestly in his eye: how many delicate fluctuations of the mind, how

many beautiful conceptions are thrown in, will be visible to the observant reader, which have been imitated and spun out by succeeding writers. Ariosto had a particular inclination to exert himself herein, employing no less than twelve entire stanzas.

St. 44. This killing the keeper may appear a blot on Leon's fine character; but, besides the necessity of the case, the importance of Ruggier's life, and that individuals, in time of difficulty, must suffer for the general good — The keeper's character is black, St. 20. by the poet's artful forecast.

St. 45. What an horrible and lively description of a dungeon is set to our view! The trap-door, cable, torch, descent, would make, nay, does exhibit a capital picture.

St. 48. l. 3. The poet is not satisfied with giving us his generous declarations, but sets before us Leon's very attitude of person, eager in action to give Ruggier his liberty. These are masterly touches, fully picturesque.

St. 56. The whole deportment of Ruggier, racked between love and gratitude, is nobly described, and nothing can exceed the natural elegance of his disguising his distress in this St. and his subsequent repentance, together with his different reflections thereupon, and final glorious resolution, St. 60.

St. 57. In this, and the three succeeding stanzas, the utmost sublimity of amorous torment, fluctuating reflections, and noble determination, are set forth.

St. 64. Rich gloom! but brief as was requisite.

St. 68. Sweet incidents, elegantly thrown in.

St. 71. Can poetic idea go higher, or can thought be more richly dressed?

St. 72. But the poet, to dignify this singular combat, on which the whole catastrophe of his divine piece seems to depend, casts in a profusion

fion of glories, that, like the milky way, we must admire in the gross; but it is impossible to enumerate.

St. 73. Nor thinks he it just, that this heroine should outshine his hero in ornaments as to number, though his poetic precipitation, rather than his judgment, admits not his laboriously polishing them equally. He throws two similes close together, to inflame and elevate the reader's mind, so as not only to be intent upon, but susceptible of the subsequent lustre.

St. 75. O, grandeur insuperable! O, delicacy inimitable!

St. 76. l. 5, 6. Judiciously short touch in his hurry, yet how significant! The bustle of this, and the next stanza, is, with the various circumstances thrown in, extremely artful and poetical.

St. 79. The choice of his similes is so exquisite, that, alone, abstracted from the high finishing of them, must captivate, enrapture every one possessed of soul or sight.

St. 80. What a conclusion! but what a beginning, what a middle, rather what an every line of this combat in particular.

St. 83. The deportment both of Leon and Ruggier is finished up to the height of perfection. The one's lofty professions, the other's cold reception of them.

St. 87. O, the majestick, the pathetick, the what not, lamentation!

St. 92. But this entrance into the dreary wood; his speech to his horse; his turn of mind to fury; divine Ariosto indeed!

St. 93. Two famous horses. Cillarus belonged to Castor, Arion to Adrastus.

St. 97. These five stanzas are excellent to heighten the tragic scene.

St. 98. There is a fine moral couched herein: how apt the mind is when in anxiety, to stray in search of the causes for each accident; making Bradamant imagine Leon had practised some fraud towards Ruggier, whom in fact he had so generously released. The artful touches remind the reader of such act, and heighten it in his breast, more than any point blank repetition or exaggeration could do: and her ireful expressions — "*laying a snare — traytor — contrive*" — being all mistakes, are pointed to spur our observation.

St. 102. The Cimmerii were people inhabiting near Bosphorus, or the mouth of the dead lake, called Mæotis in Asia, which place is now named Tartary Precopensis; who, on account of the thick air and cloudy exhalations rarely saw the sun; wherefore the place was fabled to be the residence of night.

St. 103. How uniformly is the character of Marphisa kept up: every thing she utters is just and noble.

St. 108. This point of civil law, pleaded by Amon, is very artfully thrown in for variety's sake, and to enliven.

St. 112. Concise similes! delicately introduced; elegantly descriptive of the general rumour.

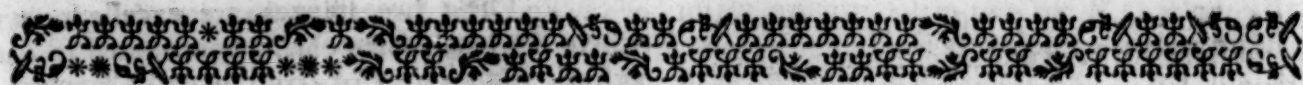
A M E N D M E N T S.

St. 86. l. 5. wherein he'd have delight,

Which could alone end his obdurate pain:

E R R A T A.

St. 7. l. 1. He caus'd St. 8. l. 1. from the light St. 69. l. 4. depicted Or: St. 73. l. à
St. 20. l. 6. *lasciollo* St. 50. l. 4. can tell St. 53. *Pirato* St. 77. l. 4. Where cast St. 78. l. 5. Al-
l. 3. must make tryal, St. 68. l. 7. when the first cides' bounds St. 83. l. 6. *fatello* St. 97. secrecy?



CANTO XLVI.

WHAT an unexpected, astonishing opening of his final canto, by throwing before us such an immense seascape, enrich'd with such a croud, such a variety of figures, described with such amazing fire, in so impetuous terms, he makes us see and hear too what he pleases. Poetical art can't go beyond this whole charmingly cast commencement. What a picture! What a salutation! &c.

St. 3. These personages of both sexes were deemed of too great dignity in the learned world to be passed over by the translator. The labour of bringing their names together in metre was no less difficult than it may appear unpoetical in our tongue when done; the perusal of which, or passing them by, is left to the reader's choice. Such as understand, *in magnis voluisse sat est*, will not be displeased: which is meant applicable to the whole translated poem.

St. 4. The grove or cave of Delphos, where the heathens said was the oracle of Apollo, which gave answers, in verse, to all questions ask'd.

St. 14. The propriety of that concisely fine appellation, will be conspicuous, when the remarkable anecdote is known, That Peter Aretine, by dint of his poignant pen, laid great part of the princes in Europe under contribution to him, fearful of his satyr.

St. 15. l. ult. Bernardo, the father of the great Torquato Tasso; he was a writer both in prose and verse; but, by the situation in which he is artfully put, we may suspect his works were in no great estimation, at least in the eye of our poet, whom his son, in some process of years, struggled to emulate, not without great merit, tho' with final success.

St. 16. This Valerius is manifestly some intimate of our author, who, for some particular reasons, had habituated himself to be severe upon the ladies, whom he, in drole manner, makes the narrator of the tale to the host of the farca-

stic story on the females, Canto 27. St. 137. named also Francis. Several of these kind of vivacities shew our author must have been of a most engaging turn of mind.

St. 26. Figure finely disposed, solemnly described.

St. 30. This speech is as nicely a finished one as any in the poem.

St. 33. What cogent motives for Ruggier's breaking silence: what artful difficulty thrown in before he does it, and when he does give utterance to his distress, what speech he makes! This is certainly the quintessence of refinement. And our poet thought so; and, in lively manner, points it out to us in the subsequent stanza 38. painting Leon's astonishment as highly as the force of words could go.

St. 39. What a noble character of Leon, divested of the pomp of a warrior, &c. with which his heroes had already sufficiently abounded, is unexpectedly introduced towards the close of the poem, which the poet sagaciously points out in this 6th line.

St. 43. The poet's circumspection, which he never forgets, is curious in this 2d line: as to Leon's delicacy in avoiding any appearance of slighting Ruggier's so adored mistress; and, in his art, not to lessen the merit of his renunciation, which he richly heightens in the next stanza.

St. 45. The judicious conduct of the poet, as, in all places very remarkable, is here most delicate, making Leon fully anticipate all arguments Ruggier could possibly urge, who, as already described, was not in a capacity for discourse; so, with great accuracy only, utters his consent to live, and just inforces himself to a couplet, sweetly expressive of his gratitude to his benefactor. These are master-strokes. But Ariosto, as is his humble annotator, diffident lest his readers might suffer this to escape their notice, gives us hastily the initial moiety of the next stanza, as it were, to mark

mark out the refined brevity of Ruggier's speech ; but yet so nervous, with that charmingly pathetick final couplet. What can possibly more warm the heart and raise one's very soul ?

St. 46. Every little transition becomes great in his hand, through the skill with which it is introduced.

St. 53. Magnificent disposition, richly conducted throughout to the noble discovery of Ruggier.

St. 59. In this lofty similitude the poet gives at once a fine history-piece of figures, and a grand image of Marphisa's attitude. Ægeus, king of Athens, was strongly solicited by his then wife Medea, to poison his son Theseus, whom he had by Æthra ; which he was about to do, but suddenly forbore, at the discovery of that very sword by his side which he had deposited with her to preserve and give to his son, which sword she was to have put under a great stone, which Theseus, when able to lift up, was to remove, and take thence the weapon.

St. 65. Sweet and philosophical description of a fainting fit: the animal spirits, or rather her blood, deserting her heart, left it incapable of acting.

St. 73. Fine introduction of the nuptials, but line 3. most grandly sententious.

St. 77. The history of this tent, the poetical descriptions, the picturesque compartments, adapted for subjects of the finest pencils that the world could ever exhibit, must be left to the intelligent reader's observance ; for, as I never saw any thing equal to it, so I must own myself absolutely unequal to the task of setting forth its immense and innumerable beauties. Rubens seems to have had a view to the 85th St. in his gallery of Luxemburg. Let others trace other masters, but O, would that one noble spirit and copious fortune would unite them all, for the glory of our nation !

St. 80. Cassandra, daughter of Priam and Hecube. 'Tis said Apollo, being in love with her, made her an offer of any thing she would ask, and that she demanded the spirit of prophecy, which having obtained she rejected him ; but the deity, unable to resume his gift, ordained that she should gain no belief ; which proved fatal to the Trojans, and afterwards to Agamemnon, whose captive she became at the destruction of Troy.

St. 82. Sinon, who, by his artifice, seduced the Trojans to take in the wooden horse full of

Grecian forces, who in the night issued forth and surprized Troy.

St. 83. The Leucadian sea, part of the Ionian, where Agrippa's force chiefly contributed to Augustus's victory over M. Antony and Cleopatra.

St. 84. This repeated satyr on the establishment of the papal authority at Rome by the emperor Constantine, demonstrates our poet to have been of as intrepid a mind as he was powerful in pen.

St. 86. This whole series of grand transactions, which Ariosto lays before the august assembly, as it were proleptically and predictive, were the real occurrences that happened to his patron the cardinal, whom he thus with art and grandeur celebrates, and are to be found in the Italian histories, but are too prolix for this place. Corvin, the king of Hungary, was his uncle, who took him in order to his education, &c. The reader will scarce overlook this being the Hippolito, cardinal d'Este, to whom this poem is dedicated.

St. 88. l. 3. There is an excessive beautiful simplicity, as well as picturesque image, included in the original—*a panni—at his garment* ; alluding to the fondness children shew to a mother or nurse, fearing to make a false step as they walk, still loving to be close to them ; which I feared could not be transferred with any proper dignity, but, rather than lose it, would have the line as in the amendment.

L. 4. means, whether in peace or war.

St. 92. 'Twere pity the exquisite elegance of this passage should go unremarked, where Ariosto, perhaps conceiving the art of dancing might not be an embellishment suitable to the character of a warrior or cardinal, only tacitly and concisely, though delicately, alludes to Hippolito's not being without that accomplishment.

St. 94. l. 2. Lewis Sforza, duke of Milan, deposed by Lewis XII. of France.

St. 95. Alluding to the plot, and the two persons noted, C. 3. St. 61.—When Cicero had detected the conspiracy of Catiline against the liberties of the Roman state, he was honoured with the stile given him by the senate of *Pater Patriæ*—the father of his country.

St. 96. *Veni, Vidi, Vici*, of Julius Cæsar, elegantly introduced, and politely applied.

St. 101. Lofty disposition ! and can we forbear sympathizing in surprize with the august assembly at the unexpected introduction of such a figure ?

St. 107.

St. 107. The contrast is accurately touched between Ruggier's deportment and that of Rodomont, St. 104.

St. 111. This beautiful simile is finely significant of the attitude the females may be supposed to be in; as the pigeon has a sort of peculiar greediness when near its food, and at the same time apprehension of danger, which seems to divide its attention; and the general hurricane is as grandly adapted to what the standers-by are in dread of; and their just reasons for being so are assigned in the next stanza.

St. 113. O, charming suggestions! lovely conclusion! how sweetly he continues the tender, to set off, by contrast, the most furious and spiritous combat.

St. 115. Such a combat! marked with such variety, such fire, &c. no words yet invented are adequate for its eulogy. Let it be read and read again, each time new charms will start.

St. 122. Rich comparison to the machine which drives the piles.

St. 125. Incident of his regard for his Bradamant finely thrown in; but to remark the vast variety of this combat would demand a comment on each stanza, nay, on every line.

St. 130. l. 8. It is remarkable, our poet makes him not only be wounded in the same place, but fall in the very same posture in which Turnus is exhibited in the *Æneid*; doubtless, with design to call our stricter attention to his deportment, which is quite contrary to that of the said unhappy hero.

St. 134. The athletic science consummately depicted—and each attitude set before our eyes.

St. 136. Rich as the ore he speaks of, interspersed with poetical jewels of the first lustre.

St. 137. This exquisite attitude of Ruggier's holding his dagger in suspense—his reluctance to kill—his generous proffer of life, at an instant when he must be supposed wrought up to such fury—Rodomont's pride—his fullen silence—his obdurate rancour, which rendered his immediate death absolutely necessary,—all circumstances reverse of those of *Æneas* and *Turnus*—all point too hard at the great Roman poet's plan to need farther annotation here.

St. ult. Our author seems to have exerted his utmost abilities in drawing and touching up, with such diversity of tincts, his wonderful character of Rodomont: person at once so admirable in some circumstances, and so shocking in

others.—His almost unparalleled fortitude is alloyed by his immense cruelty:—his remarkable attachment, and obsequious regard to his sovereign, is sullied by his obstinate desertion of him, when his pride blinds his judgment so as to assert—“*His king ought, right or wrong, to determine in favour of so important an ally.*” It is apparent, the poet introduced the sublime parts of his qualities, to render him a subject suitable for conquest by his hero's hand; and inodiate him to his reader to make him fit object to fall at the conclusion of his poem, and thereby leave us satisfied with his poetical justice; manifestly, though artfully, disapproving the conduct of *Virgil*, notwithstanding the prejudice which his excellent style and incontestable merit have for ages created in his admirers, and the voluminous apologies which commentators have laboured to suggest, in killing *Turnus*: a circumstance nothing but the nice refinement of such a writer could have had skill enough to have passed on our minds, without our shuddering at that indiscreet and criminal contrivance; and this even, as it were, in cool blood, even when the poet makes the kneeling warrior utter such submissive and pathetic intreaties as melt the very soul of the reader, so that only the fine words can seduce him to overlook the detestable deed, and not wish his own poignard in the heart of *Æneas*, who, because he wanted his opponent's realm and mistress, ungenerously resents what a true hero ought to admire him for, namely, his glorious defence of both, which, without unfair play, if we may use such expression, he would have effectually performed.

And doubtless Mr. Dryden was, in his sincere judgment, under the same difficulties, however he might endeavour, as an artful counsel, to extricate himself, and defend his favourite poet whom he was translating, when he says in his dedication, p. 366. 8vo. edit. speaking of *Æneas* as to his virtues—“His revenge taken on his (i. e. *Pallas's*) murderer, whom otherwise, by his natural compassion, he had forgiven.” So that had not *Turnus* been a murderer, his life had been spared.—Now the propriety of that appellation must not be disputed by me, when used for so necessary a purpose by Mr. Dryden; but how well it is adapted to *Turnus*, who in single combat bravely conquered his foe who came premeditatedly to attack him, nay, in fact, gave the first stroke with his spear, instantly drawing his sword for farther assault; let those judge

judge (without my adding other, if possible, more cogent evidence) who are versed in the plain doctrine of *Se defendendo*.—

Mr. Dryden continues:—"And then the poem had been left imperfect; for we could have had no certain prospect of his happiness, while the last obstacle to it was unremoved."

In order to conceive this great author's being serious, we must imagine a wonderful difficulty in Turnus's actually quitting that mistress, thro' gratitude for the generous grant of mercy, whom he had already renounced only from the hope of obtaining life, and declared to be now the possession of his vanquisher.

Who would not have been guarantee for that unhappy victim's finding another spot on the globe, whereon to pass those days, with which he had been indulged, without ever hurting either the *perfection of the poem*, or our *prospect of happiness*, or even that of *Æneas*?

Upon the whole, might I presume to account for such procedure of that glorious writer: it seems to me he was apprehensive too much lenity might have cast some invidious reflection on his sovereign's want of it, in his horrid proscriptions: and as *Æneas* is meant to personate Augustus, what an exquisite invention is that balancing in mind of his hero, through a supposed compassion? in delicate and complex manner, intimating the reluctance of the emperor in his acts of severity; but that his deceased friends, at last, exacted vengeance.

This surely could not but be manifest to the commentators upon, and admirers of Virgil; but they must have been conscious, that by such admission he would appear to have sacrificed his integrity to his complaisance, and thereby the objection, about which we are treating, as to his morals in this particular, would rather be heightened than diminished: and thus, for fear of suffering a blemish to fall upon the man, they reject perhaps the richest brilliant belonging to the poet, viz. His most refined art, in this circumstance, practised by way of exhibiting an apology for the conduct of his emperor; who, by how much the more the act was out of the strict rules of justice, was so much the more obliged to him for the introduction and admirable manner of modelling it.

It is urged, that Virgil has, with great art, made the discovery of Pallas's belt, with the circumstances thereto annexed, a sort of justifica-

tion of his hero from the imputation of cruelty. — Far be it from me to deny there being exquisite skill in the introduction of that incident; but Ariosto, who, Mr. Dryden says, — "*Must be acknowledged a great poet*;" and others, under his protection, may conceive, even that, beautiful as it is, not adequate for such purpose; admitting also the point of yet greater weight, viz. that of sacrificing to the manes of his new ally.

But so far am I from thinking, that Virgil meant the belt to be a matter of that importance to give a sanction to that impious act of his *Pius Æneas*, that it appears to me more rationally to be conjectured, he cast a subject of levity industriously, lest his gratitude should seem to carry him too far, in regard to the offering which he made to Augustus of his known principles, viz. Those of a commonwealth's man, which, at that time, all the truly honest Romans in general were; and which he himself was bold enough not to dissemble in his poem, when he speaks of Cato Uticensis. Or might one not, without any strained construction, imagine, that the slight occasion of the belt aforesaid had its view in policy? viz. That if so trivial a remembrance had its weight, what motives had the emperor for resentment, who could see whole families in a state of widowhood and fatherless mourning, from the slaughter committed by the adverse party, not to mention his predecessor Julius his uncle, whose heir he was adopted; then how justifiable, nay how laudable, must be deemed his taking proper vengeance, by the proscriptions aforesaid?

For my part, when I see commentators so sanguine in their assertions, upon subjects absolutely doubtful and obscure, it seems another has the liberty of throwing in his sentiments, properly submitted.

It is my real opinion, that Virgil, in his latest hours, felt a remorse for what he had done in this particular, so counter to the general principles of his nation, as well as of himself; that this was his motive for desiring his book might be burnt; being, if we consider what the Romans then were, a greater slur on his honour, and weight on his conscience, than any oversight, or incorrectness, which he might conceive had slipped him in that divine work, could be on his thought: the latter were trivial inadvertencies in the pen of a great writer: the former was willful

willful error of mind in a great man, who might repent he had strayed from the dignity of a true lover of his country.

For, with due submission be it said, if the lapses were his motive for destroying his poem, we must make him act with great inconsistency; for this must then have arisen from an eager thirst after fame, a laudable pride: now could such a temperament of mind prompt a man in his senses to the annihilation of such a study'd and sublime performance, which he must see, as has happened, would render its author immortal as long as the sun shall endure! What should we say of a person possessed of the richest and noblest mirror on earth, who should break it to pieces, because some little bladders or sand might be discovered therein?

In this place I might be accused of enthusiasm, most surely should of prolixity, were I to advance fully my particular thoughts, That as Augustus was represented under Æneas; so, by parity of reason, is the commonwealth typify'd in the person of Turnus: perhaps as solid an argument for the remarkably unblemished character given the latter, as has yet been exhibited: how far the *diræ* being introduced to embarrass him; how far his casting that immense stone, which *twelve chosen men*, the poet says, of his time, could scarcely lift; on which passage the very learned and ingenious doctor Trapp remarks, that it is a hyperbolical fact, and not venial; and that had Virgil lived to correct his book, he doubtless would have altered it: to which, with due deference to so exquisite a critic, and sweet writer, may one be permitted to reply—Virgil could by no means be a stranger to the freedom he had taken with his pen, and consequently must have had his meaning, perhaps allusive to those noted laws of the *twelve tables*, which were constituted by those supreme magistrates the decemviri, for the preservation of the liberties of the Roman people, or else intending the numerous efforts in general, which were exerted for the support of the commonwealth in its pristine establishment, or how far those significant words

Non me tua fervida terrent

Dicta, ferox, Dii me terrent et Jupiter hostis.

thereby signifying, that the fates would have the subversion of their ancient government:—how far, I say, all or any of these justify this supposition, I submit to others, and break off.

Monsieur Segrais too, in his excellent annotations on Virgil, struggles hard to defend him, and carries it so high as to assert, “the killing

“Turnus was an act of piety in Æneas: that “their religion and ours differ, &c.” But moral duties are unalterable, are and were eternal. And that translator was so conscious of what sort the act was of killing a person on the earth, supplicating, yielding up all that was fought for, &c. That, after all his arguments, he varies from his author, and suffers not Æneas to strike the cruel blow with his sword, but only to kill his antagonist, by violently drawing his spear from his breast, (*not his thigh*) hitherto *supposed* to be held there; apologizing for the necessity of such alteration, almost the only one, he has presumed to make throughout the book.

May not one venture to wish, without offence, as Ariosto has loaded his Rodomont with the two heinous crimes of pride and cruelty, as before said, Virgil had thought proper to have cast some blemish on that most brilliant character of Turnus, and so have, in some degree, relieved our minds at his deplorable fall?—In such act of Æneas the poet seems to have forgot his own admirably moral axiom—*Parcere subjectis*, &c. Ariosto, for fear the point of his censure, being so very acute, might thereby be invisible, with the most elegant fines, takes some of the final lines of the Æneid for his conclusion; which is, I conceive, an irrefragable evidence of the propriety of this remark.

Persons of great learning and nice judgment, unwilling to recede from impressions early rooted, firmly established, and, as it were, sanctified by near eighteen centuries stamp of dignity, very gravely assert—That these were ordinances and operations of the deities, &c.—Let Truth, whenever and wherever she appears, be received and embraced—

Did not these poets not only fabricate their own plans, but also their deities to act and say as they pleased? A serious answer hereto would be foolish, must be tedious: Horace's—*Ridiculum acri fortius*—is apposite. Let the reply be made by the duke of Buckingham in his Rehearsal, who doubtless had in view such shocking and impious feats, as, for suitable purposes, the heathen Gods were caused to perpetrate—Says Prince Prettyman,

Durst any of the gods be so uncivil,

I'd make that god subscribe himself a devil.

Which subscription is too often to be seen under the hands of the greatest heathen poets—But neither name of deity, or fame of poet, can authorise the exhibiting immoral precedents.

AMEND-

A N N O T A T I O N S — O N T H E

A M E N D M E N T S.

St. 88. l. 3. The child close at his garment

St. 109. l. 6. which instantly were trim'd

E R R A T A.

St. 13. l. 8. Severe. St. 40. I now to you impart. St. 122. l. 7. helm d. shield St. 126. l. 8. thigh
 St. 50. He of the battle St. 71. domain, St. 76. d. flank St. 129. l. 2. flank and thigh, St. 130.
 l. 17. *sapea* St. 79. l. 3. *fusto*, St. 92. l. 4. *quello* l. 6. from his thigh, St. 132. l. 2. The thigh and
il St. 94. l. 4. flag d. shield St. 97. l. 2. *incontra*

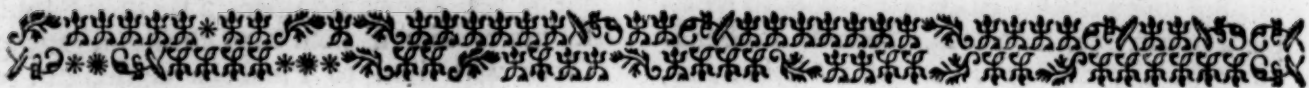


C O N C L U S I O N.

THESE amendments and errors (though indeed too numerous) may, without much difficulty, be rectify'd by the indulgent reader's pen; as may the pointing, which, in many places is vague and injudicious, which is pass-

ed by, as all that was absolutely hurtful to the sense is corrected. — And now I am not conscious of any very material fault, or even obscurity, if read with that critical attention, which the original merits, and the translation requires.

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A
T R A N S L A T I O N
O F

Dr. *P---y*'s Epistle to the Hon. Mr. *T---r H-----n*.

Done into English

By the Translator of ARIOSTO's *Orlando Furioso*.

Intended as a SPECIMEN,

How closely, by proper Care, any Work may be rendered, without losing the
Spirit of the Original.

RECEIVED

TRANSLATION

Dr. P. B. Epistle to the Hon. Mr. J. H. H.

Two days ago

the following

was received

from the

honorable

member

of the

Senate



L E T Jove to others grant immense estate,
Thousands of fertile acres, honours great,
Progeny, mansions: You have giv'n to me
Kind heav'n and fate, through their benignity,
My H——n dear, 'bove others made my friend,
Nor ask I more the gracious gods would send.

Now, earnest to insert you in my line,
Is it permitted? Will you not decline
Your name and fame appear in humble verse like mine?

Time was when I, engag'd in loftier strain,
Hop'd Britain, fruitful with the vocal train,
Would let ev'n me more than one age endure,
Ev'n me from endless darkness keep secure.
But since I'm known, not unbelov'd, by thee,
Why should I wish more immortality?
Or of an age severe the frowns accuse,
Which honours due denies the sacred muse.

How you amuse yourself, to know inclin'd;
Your health too tell, and ease my anxious mind.
Accept mean time the wish of humble friend,
Who oft boasts hours he once with you did spend.
Oh! what kind star will us t' our former state
Restore, or you to me, ere 'tis too late?
Oh! who will stop us at th' instructive side
Of Isis' stream, which through the haunts does glide:
O' th' muse, by sacred studies dignify'd?

Here Divine Wisdom has set up her throne,
Here dwells serene Repose, here, little known
Elsewhere, is Freedom, and, which gold excels,
Or lux'ry of the great; here Temp'rance dwells;
And youths here taught their wish to regulate,
Within the bounds of nature moderate,
Drink social draughts, and social pittance eat.
I' th' morn to their devotion's duties rise,
With spirits fresh; then to lov'd exercise;
Or antient folios search, with thought intent,
Or contemplate old hero's monument;
Of golden texts, for better life design'd,
Suck out the sweets, and stow them in their mind;
Or, midst the fallow's shade which bord'ring grows
On murm'ring bank, poetic work compose,
Chearfully calling on the sacred nine,
Those pow'rs that ne'er to hear just vows decline.

Temples

Temples rever'd! O, had my fate decreed
 Again the short remains of life to lead,
 That, to my wish, companions I might choose:
 With these delights consol'd, with friends like those,
 I'd pass my days, free from ambition's chain,
 O, heav'ns! and—wish to pass them o'er again.

But, diff'rent, greater calls distract your mind,
 A consort, happy with such consort join'd,
 With fondness grasps the parent to her breast,
 Whom she, so fair, with such fair offspring bless'd.

Not your own state alone your thoughts demands,
 Your country's too and Cæsar's dread commands,
 Whether to be perform'd in peace or war:
 And should again our realms the furies scare,
 Soon, as before, th' high task you'll undertake,
 For who like you has faculty to speak?

Again shall rouse your eloquent alarms,
 Batavia, ah! too phlegmatick! to social arms.

Through all your acts in you bright talents glow:
 Prudence, 'bove fortune's pow'r, heav'n did bestow,
 And a mind form'd great enterprize to do. }

Proceed then with heav'n's gifts in pompous state,
 Yourself with them, as fitting, recreate;
 For what bestow'd is with a hand replete,
 That you should use with sparing is not meet:
 Seeing that one day fate, by law severe,
 Will them from you, alas! you from me tear;
 Then, as the Lyric sung, let's seize to-day,
 And let the present hour the loss repay
 Of the short interval of life, now, while we may. }

If haply you to Warwick's land retreat,
 Happy those woods! how blest was once that seat!
 Where dwelt good Digby, mild, right noble host,
 Who soul and years could above Nestor boast.
 Or should you visit England's northern ground,
 Where *Were* does with its twining stream surround
 Cuthbert's old tomb, or of your brother dear
 The see, who justly does the mitre wear,
 And graces crook and sceptre he does bear:
 Where'er thou goest, sprung from illustrious race,
 Not less ally'd, ne'er from your mem'ry chace
 Your friends, nor him who thee in thought pursues,
 And take this final off'ring of his feeble muse. }

